KARPEN

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P223
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KARPEN SALES AND OFFICE BUILDING

900 MICHIGAN BOULEVARD, CHICAGO

The Furniture of Master Craftsmen

HOW can furniture be made as well as the old cabinet-makers made it, and still be available to the average pocketbook? How may Americans enjoy the comfort which modern life demands, together with the distinction of style created for the aristocracy of Europe, without the prohibitive expense involved in its original production?

The answer to these questions has been the animating purpose in the great business enterprise of S. Karpen & Bros.—the largest house engaged in the manufacture of upholstered furniture in the world.

Beginning of Cabinet-making

Cabinet-making, as all arts, began with the human needs of people. War and the necessity for hastily moving from place to place during the semi-civilized periods gave place to the making of homes and the effort to furnish them comfortably—one of the strongest impulses in nature and the surest signs of civilization. The old chests in which they kept their belongings were at last allowed to remain stationary, and were used as seats. The name for these chests in England was "cabins," and the maker of them was called a "cabinet-maker." As soon as might be, the cabinet-maker provided the old chests with backs and they became settees, while others were raised on legs and became cabinets, or, being provided with doors and drawers, became cupboards or "chests of drawers." Tables and beds were also devised, together with wainscoting for entire walls, and people really began to live.

A Heritage in Furniture

The workmen who made these things were capable of designing and executing an entire apartment with its furniture. Great skill was acquired, and nobles and royalty prided themselves on having some artist-artisan to do their bidding. In the establishments of these men different degrees of skill were recognized, and the system of apprenticeship obtained. A youth, entering one of these studio-workshops, having passed all the grades, became a "master." To attain this degree was to be worthy of the respect of the world.

In this atmosphere of conscientious workmanship, together with the ability to design, the father of the Karpen brothers was born—becoming a cabinet-maker after the Old World code of thoroughness which made the workman's mark on a piece of furniture equal in a way to the stamp of the Government on a coin. Coming to America, and establishing himself in a modest way in the upholstering business in Chicago, he apprenticed his two eldest sons in a larger establishment, where they could acquire an all-round knowledge of the trade, always under the inspiration of his own mastery of the craft.

The firm of S. Karpen & Bros. was organized in Chicago in 1880, and ultimately included the nine brothers. Three of the brothers having died, the six remain-

ing ones continued together in a partnership remarkable for its fidelity, and insuring to the patron the personal supervision of the family in every department. Aided by the incoming younger generation, seven men with the enthusiasm of youth and knowledge of the needs of the day, the organization was strengthened and its long life insured.

Upholstery made the Karpen Way

How far the principles of honest workmanship with good design have been applied by the brothers Karpen is demonstrated to anyone who will make a tour through their great Chicago factory. One of the first things seen on entering, is the complete equipment for carding cotton: a machine busily "picking up" the raw material, and reeling it off into fluffy sheets, no chances being taken as to the quality of cotton to be used in the Karpenesque spring cushion. Down is used in the more expensive grades, but for even the cheapest, the filling is the best of its kind. The Karpens have no ordinary type of cushion; even when its outer covering is of denim, instead of silk or leather, and its interlining is of cotton instead of down, it is by no means "ordinary." One has only to look for the careful arrangement of the many spiral springs as they are banded into a unit to realize why Karpen cushions are like air to sit upon, yet of enduring strength.

Varied in Design Standard in Quality

The coverings for Karpen furniture vary with the type and the price, and selection may be had from a wide variety. In the workroom of the upholstery department, one sees women sewing on English linen cretonnes, French velvets and velours of the newest shades, Italian tapestries; and on brocade satins, damask, and the new mohairs, while all manner of denims and chintz are kept in stock.

In the department for leather coverings, hides in the process of being dyed are to be seen, all under the supervision of experts—a guarantee of cleanliness and thoroughness.

In a trip through the various departments, the entire operation of furniture manufacture may be visualized; from the importing of the green lumber to the shipping of the finished product.

For an example of Karpen thoroughness, we cite a detail in the manufacture of the rocking chair. Now, rockers can simply be cut out of the wood plank, by a band saw, and the rocker is liable to break under the least strain. Or rockers can be made by placing the strip of wood in iron forms which, under hydraulic pressure, permanently bend it into the required shape. Every rocker made in the Karpen factories is bent, not band sawed.

Period Pieces for Modern Use

America is the heir of all the ages with regard to furniture. She can "choose the best and leave the rest." An increasing interest in the furniture of our forefathers, and that of other countries and times, has been felt in our day, and the Karpen Brothers, desirous of furnishing American homes with whatever will contribute to their comfort and interest, have produced a complete line of "period furniture."

The persistence of certain models of the older time; those known by the names of monarchs under whose regime they were developed and became fashionable, as Louis Fourteenth, Fifteenth, and Sixteenth, of France; Elizabeth, James or Charles of Tudor of England, with their successors William and Mary, Queen Anne, the Georges, and the famous cabinet-makers, Chippendale, Adam, Hepplewhite and Sheraton—the survival and popularity of these designs is proof of inherent merit and beauty in design. We do well to perpetuate these correct and artistic models.

It is a fetich among professional collectors and curio hunters that the workmanship of the seventeenth and eighteenth centuries has never been equalled. The Karpen Brothers have demonstrated that furniture can be made in modern times—fit for any king, and far more comfortable than that of the old monarchs, besides being more democratic in price.

An example of rare technique is witnessed in the Karpen workshop devoted to the black lacquered furniture so much in vogue. Derived from the Chinese and Japanese, and used as it was in the eighteenth century to give tone to a room of mixed colors, the only decoration used on the black surface is fine gold tracery. The main design on the chair backs and on the doors of cabinets, etc., can be done with a stencil, but the straight lines marking the edges of the piece must be drawn free-hand. The man who does this was once a well known painter, notable for his wonderful still-life studies, especially of fruit and flowers.

Ancient Charm in Painted Furniture

Another technical improvement wrought by American ingenuity is the Karpen finish on so-called "Painted furniture." Our painted furniture motifs date practically from the eighteenth century, though the designers of that period went back to the polychrome decorations of Pompeii, of ancient Greece, and even Egypt for their inspiration. The surface of the wood was painted by hand—a painful process when great smoothness is desired, requiring many re-coatings, with long drying between coats. By the Karpen method the coating is blown on with an air-brush, with perfect evenness, and, by reason of a preparation of gun-cotton oil of which they have availed themselves, the resulting surface is as smooth and hard as marble, while looking as delicate and translucent as egg-shell. It cannot be nicked or scratched, and it can be washed as often as necessary.

The uses of this pretty painted furniture are daily being extended. At first confined to sun-parlors of elaborate apartments and dwellings, it is now applied in the breakfast and bedroom, where it harmonizes with any color scheme, it being possible to match the tone of the hangings, and suit the decoration to the patterns of the paper or chintz. There is no reason why this gay and admirably designed furniture should not also be used in the dining and living rooms of some of the smaller flats and bungalows, especially where the effect of light

is desired, and in the summer cottage it is incomparable for its simplicity, cleanliness, and charm. Some of the favorite ground colors in this finish are ivory, French grey, pure bright yellow, and black.

Fundamental Safeguards

Passing out of the Karpen factory, a door is opened on one hand disclosing lumber yards some blocks in extent, where the green lumber is dried in kilns; on the other hand, a door leads directly to cars which stand waiting on the tracks to carry away the finished product. The very magnitude of the business here represented and the enormous capital invested, not only ensures to Americans the saving which all manufacture on a large scale implies, but also acts as a safeguard against a lowering of the standard. Karpen Brothers have too much at stake to risk abandonment in favor of better made furniture. They must make the best furniture that can be made for the money, and they must keep not only abreast, but ahead, of the prevailing fashion.

Not only is the House of Karpen the largest producer of upholstered furniture in the world but the most widely known on the American continent to the furniture trade and furniture buyers.

A Far-reaching Demand

The New York factory located at the Brooklyn terminals, confines its output to patterns adapted to metropolitan trade, but at both the Eastern and Western producing points the facilities for the receipt of raw material and for shipping the completed products are such as to minimize manufacturing costs and delays in handling. The Karpen Catalogue, while probably the most comprehensive catalogue of furniture issued, cannot give every detail that the dealer or his customer may desire. They are invited to write for information which will be cheerfully rendered. The fact that Karpen Furniture has been so thoroughly advertised is of great advantage to the consumer. He is made acquainted with the characteristics and distinguishing features of the Karpen line and is enabled to identify it by the trade-mark, which is an actual guarantee on each piece sold.

As to the character of the custom enjoyed by the firm of S. Karpen & Bros., it is significant that all the furniture in the United States Senate Chamber was made by this firm. The magnificent new Public Library Building of the city of New York, situated at Fourth Avenue and Forty-Second Street, also was furnished by Karpen Bros. Alabama and Montana sent to them for the furnishings of the Governor's rooms in their Capitols. Brazil ordered from them the fittings of the Governor's Palace. The Hotel Savoy in San Francisco, could do no better than to come to the firm of S. Karpen & Bros. for its furniture. But in the case of a smaller order, the same effort is made to fit the goods and the price to the need, never forgetting that human necessities are the real basis of legitimate business, and that the poor man's money must go as far or farther in proportion than that of the rich. Karpen Furniture is made to last; an investment which will profit not merely the present moment, but the future years.

A Karpen Chippendale Suite Meriting Highest Award at the Panama-Pacific Exposition

No. 63851—Arm Chair
W-36 D-31 H-36

No. 63851—Davenport
L-85 D-31 H-36

No. 67993—Wing Chair
W-36 D-39 H-43

No. 63851—Bookcase
W-42 D-14 H-57

No. 63851—Desk
L-42 D-23 H-41

No. 63851—Desk Chair
W-19 D-20 H-36

No. 64435—Table
L-73 D-36 H-30

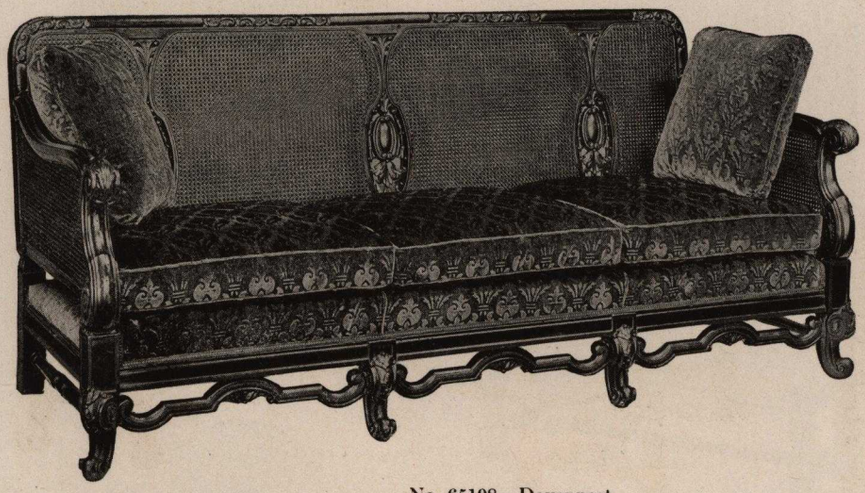
No. 63851—Bench
L-54 W-22 H-22

A NOTABLE adaptation of the Chippendale design, with carvings reproduced with great adherence to detail. Only the choicest mahogany is used, the beautiful grain and figure being especially displayed in the desk and table. White hair and down combined with the Karpenesque spring cushions provide sumptuous upholstery. The covering illustrated is a Cheney silk in perfect accord with the high character of the suite.

Adaptations of Charles II Designs Rich in Carvings and with Backs of Cane

No. 65198—Davenport Table
L-72 D-24 H-30

No. 65529—Reception Chair
W-21 D-20 H-37



No. 65198—Davenport
L-81 D-33 H-36

No. 65198—Arm Chair
W-29 D-32 H-37

No. 65529—Arm Chair
W-27 D-31 H-38

No. 65529—Davenport
L-84 D-29 H-38

THE rich carvings of these frames are sculptured in solid mahogany of a superior grade. No. 65198 pieces are especially massive, while the No. 65599 is daintier in design and proportion. The davenport-table may be appropriately used with either. The spring seats have the added luxury of the Karpenesque cushions, while the No. 65529 chair and sofa are made exceptionally sumptuous by the use of down in the cushions and loose pillows. Silk velours are the coverings illustrated.

In Contour and Proportion, Worthy Examples of Modern Designing. Charles II Motif

No. 65502—Desk
W-48 D-24 H-39

No. 65502—Arm Chair
W-26 D-28 H-38

No. 65502—Wing Chair
W-28 D-30 H-34

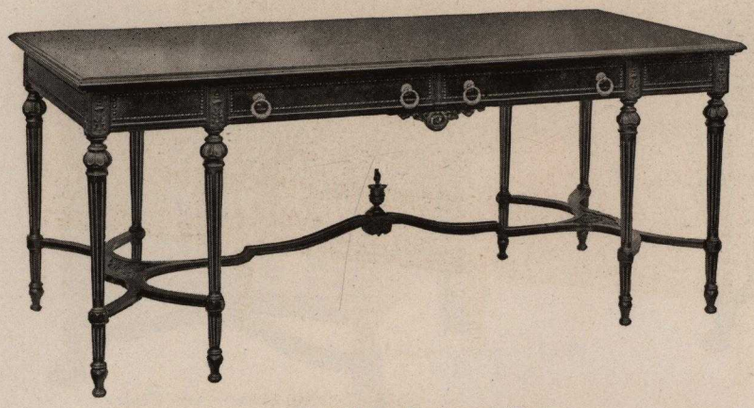
No. 65502—Table
L-60 W-32 H-30

No. 65502—Davenport
L-74 D-30 H-34

No. 65502—Desk Chair
W-19 D-21 H-36

THE unusual beauty of these pieces is due, in a great measure, to the choice mahogany used for the frames, and the rich tones of the finish obtained. The uprights are fluted and terminate in Spanish feet. Karpenesque cushions on spring seats, and floss filled pillows, provide extremely comfortable upholstery for the suite, which is adapted to velour or tapestry covering.

Louis XVI—Classic Lines and Delicate Carvings Reflect Influence of Marie Antoinette



No. 65544—Davenport Table
L-72 W-32 H-30

No. 65544—Arm Chair
W-28 D-33 H-38

No. 65544—Reception Chair
W-20 D-20 H-38

No. 65544—Bench
L-49 D-20 H-20

IN this suite the elegance and decorative value typical of the period have been intelligently applied by craftsmanship of the highest degree. The frames with their finely executed carvings are constructed of the choicest mahogany or American walnut of beautiful grain and texture. Karpenesque upholstery in silk fabrics provides luxurious comfort.

No. 65544—Davenport
L-76 D-33 H-37

No. 65544—Wing Chair
W-27 D-30 H-42

Louis XVI Patterns Equalling in Workmanship and Excelling in Comfort the Best Antiques

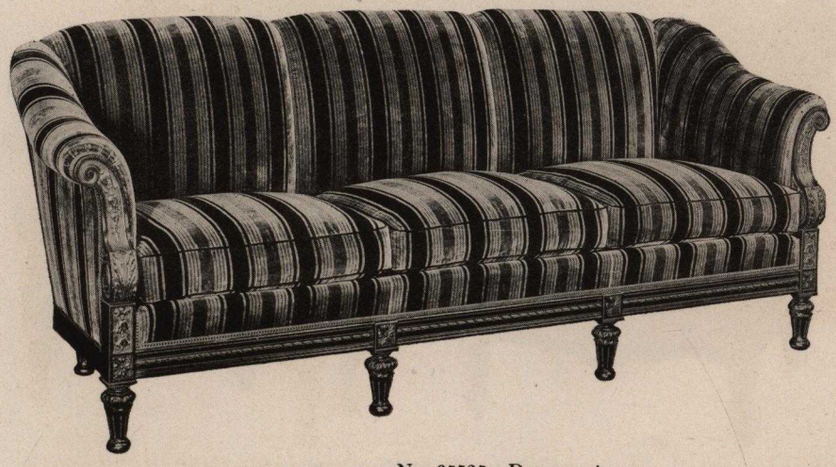
No. 65525—High Back Chair
W-34 D-33 H-38

No. 65543—Davenport
L-79 D-34 H-36

A CONSIDERABLE latitude in the adaptability of the Louis XVI style is indicated in these suites. In the No. 65525 it is admirably adapted to a suite of generous proportions and full upholstering, which is done in genuine curled hair, with down in the Karpenesque cushions of the seats. The No. 65543 expresses a lighter and daintier conception although it also is adapted to the luxurious Karpenesque upholstery. The frames are genuine mahogany or American walnut of the best quality, with all carvings finely detailed.

No. 65525—Arm Chair
W-34 D-32 H-33

No. 65543—Arm Chair
W-31 D-33 H-36



No. 65525—Davenport
L-82 D-32 H-33

No. 65543—Reception Chair
W-19 D-20 H-35

The Grace and Daintiness of Louis XV Design in Substantial Form and Construction

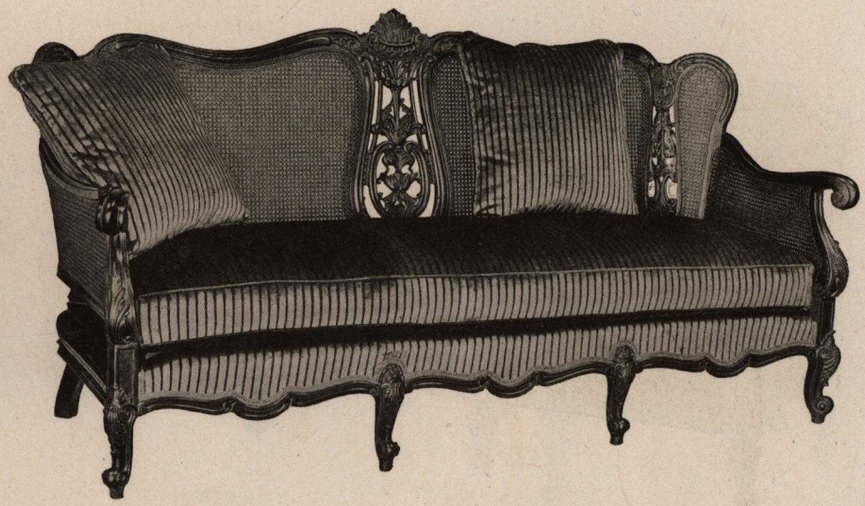
No. 64098—Davenport
L-87 D-43 H-41

No. 64971—Table
L-38 W-24

HANDICRAFT of a high artistic order is manifest in the contour, proportion, and finely detailed ornamentation of these genuine mahogany pieces. The seats are luxuriously upholstered with spring foundations and Karpenesque down-filled cushions and down pillows. Silk velours and satin damasks are appropriate coverings.

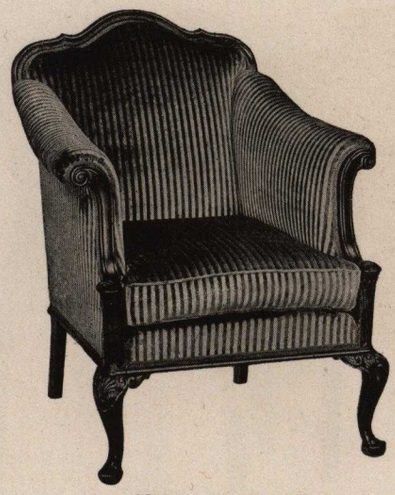
No. 64098—Arm Chair
W-34 D-43 H-41

No. 65163—Arm Chair
W-31 D-30 H-37

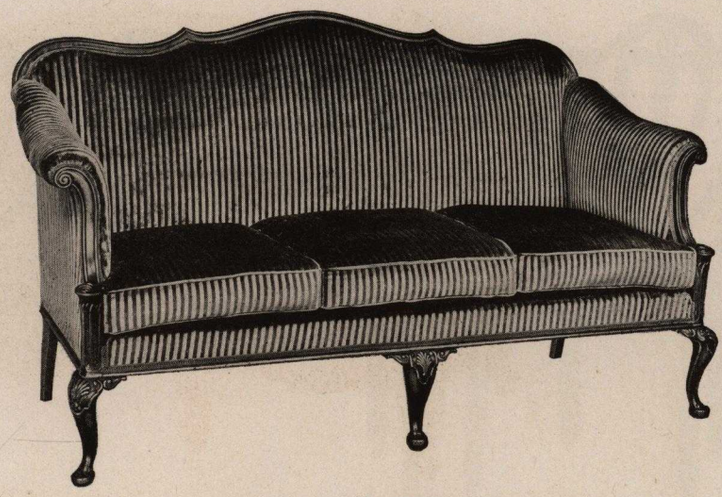


No. 65163—Davenport
L-81 D-33 H-40

Louis XV Motif Combining Purity of Line with Perfect Balance of Ornamentation



No 65533—Arm Chair
W-30 D-31 H-38



No. 65533—Sofa
L-68 D-31 H-38

IN these suites the artistic mahogany frames are enhanced by upholstering of the most luxurious grade. The backs are upholstered on soft springs and the seats have Karpenesque cushions on spring foundations. The No. 64036 is made especially fine with genuine curled hair, and down in the pillows and cushion tops. Striped and figured silk velours are the coverings shown.

An Ottoman 17″ square and 13″ high is made to match, No. 66707.

No. 65533—Wing Chair
W-30 D-34 H-45

No. 64036—Table
L-52 D-30 H-30

No. 64036—Wing Chair
W-34 D-36 H-43

No. 64036—Sofa
L-82 D-36 H-34

No. 64036—Arm Chair
W-36 D-31 H-34

Aristocratic Refinement Characterizes the Designs of Hepplewhite, the "Gentleman Designer"

No. 62131—Reception Chair
W-20 D-23 H-38

No. 62131—Sofa
L-55 D-23 H-38

No. 62131—Arm Chair
W-23 D-23 H-38

No. 65500—Arm Chair
W-35 D-31 H-37

No. 65500—Table
L-55 W-30 H-31

IN these Karpen adaptations a respectful adherence to the distinguishing feature of the Hepplewhite designs is manifest. Genuine mahogany of a choice quality is used for the carved frames. The Karpenesque upholstery of the No. 65500 sofa and arm chair has a soft down top and the pillow and bolster are filled with silk floss. This suite is illustrated in silk velour and the No. 62131 in satin damask.

No. 65500—Sofa
L-92 D-31 H-37

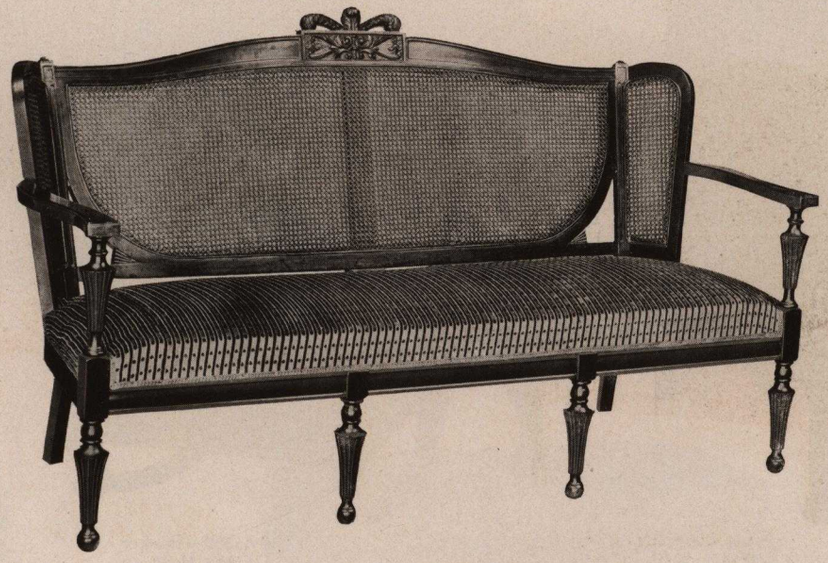
No. 65500—Reception Chair
W-20 D-22 H-37

Cane Provides Here a Lightness and Daintiness Appropriate to the Hepplewhite Motif

No. 67983—Rocker
W-25 H-33

No. 67983—Arm Chair
W-25 D-26 H-36

THE No. 67922 suite is upholstered with a plain spring seat and is shown in a silk and mohair velour. No. 67983 chair and rocker provide contrast in odd pieces which harmonize. These have the attached Karpenesque upholstery in the seats and are very comfortable. The frames of all pieces are genuine mahogany, fluted and carved. The three prince's plumes which adorn the tops of the No. 67922 frames is a typical Hepplewhite motif.



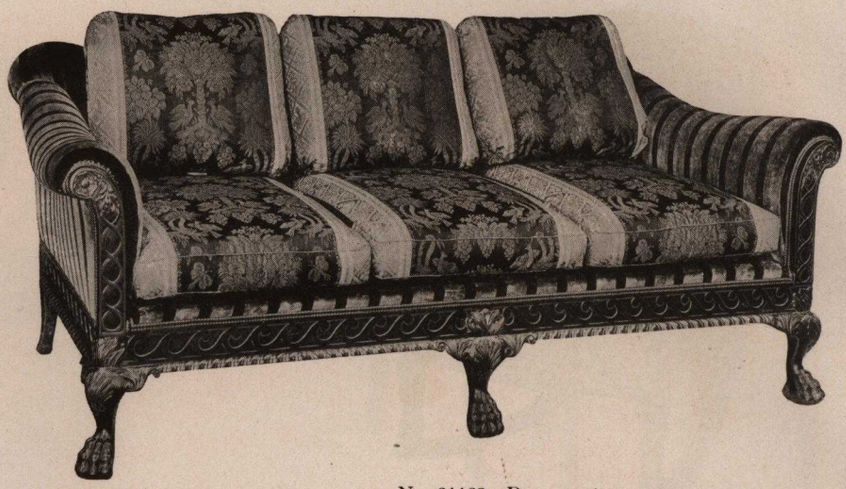
No. 67922—Sofa
L-68 D-28 H-38

No. 67922—Rocker
W-25 H-40

No. 67922—Arm Chair
W-25 D-27 H-41

Numbers 65023 and 64468 Are Replicas of Famous Chippendale Designs

No. 64468—Arm Chair
W-39 D-43 H-38



No. 64468—Davenport
L-79 D-43 H-38

No. 65023—Arm Chair
W-35 D-30 H-40

No. 65539—Rocker
W-34 H-36

No. 65539—Arm Chair
W-34 D-32 H-38

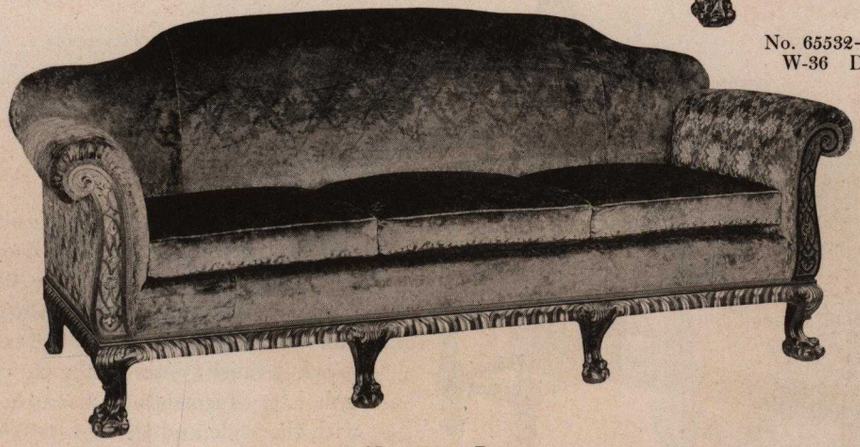
65539—Davenport
L-79 D-32 H-38

THE sofa and chair No. 64468 are sumptuously upholstered with Karpenesque cushions combined with hair and down in the seats, on spring foundations, and the back pillows are filled with down. These pieces, as well as the No. 65023, are shown with arms covered with silk velour and the seats and backs in a rich satin damask. In No. 65539 is seen a more simple adaptation, less expensively upholstered, but having the comfortable Karpenesque cushions on a spring edge seat. All frames are finely carved in the choicest of genuine mahogany.

A Chippendale Motif Artistically Adapted to Karpen Comfort Furniture

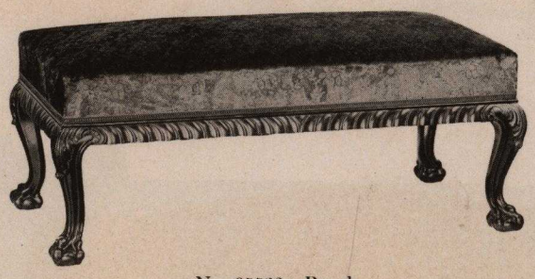
No. 65532—Arm Chair
W-38 D-34 H-34

No. 65532—Wing Chair
W-36 D-31 H-42



No. 65532—Davenport
L-87 D-34 H-35

No. 65532—Ottoman
W-21 D-21 H-17



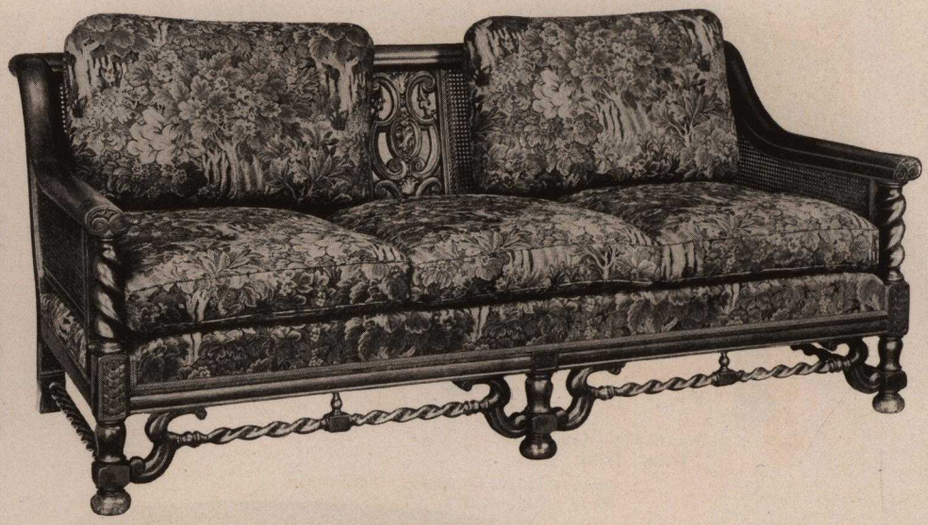
No. 65532—Bench
L-43 W-22 H-17

THE handsome carved frames of genuine mahogany are beautifully finished in the rich brown or the standard mahogany color. All pieces, excepting the ottoman and bench, have soft spring backs and full spring edge seats fitted with Karpenesque spring cushions, exceedingly comfortable. While illustrated in silk velour, the style is well adapted to tapestry. The davenport measures 69 inches long between the arms, and the day bed 70 inches.

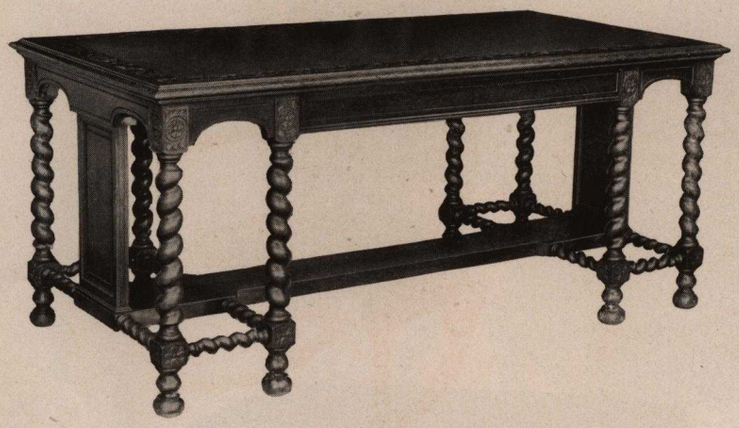
No. 65532—Day Bed
L-87 D-29 H-24

Adaptations of Jacobean Style which Attracted Attention at the San Francisco Exposition

No. 65196—Arm Chair
W-30 D-36 H-33



No. 65196—Davenport
L-80 D-36 H-33



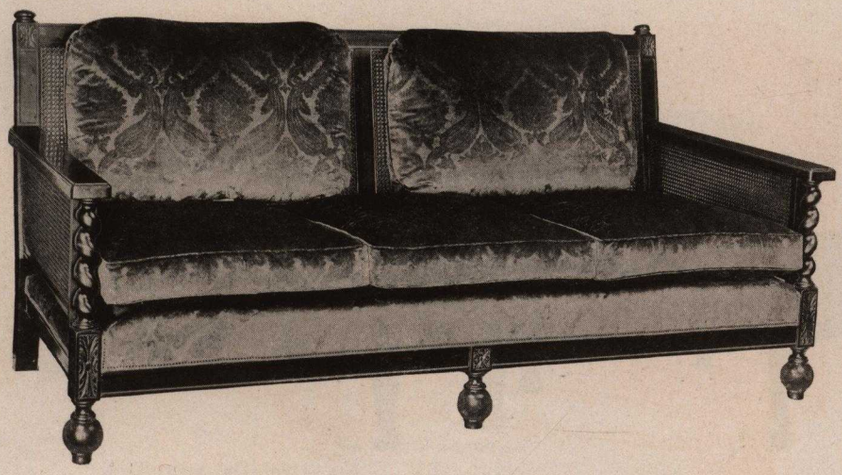
No. 63676—Table
L-72 W-36 H-31

THE massive frames are elaborately carved and particular attention is called to the fine detailing in the tops of the No. 64034. These are made only in genuine mahogany, while the No. 65196 suite and No. 53676 table are made also in oak in finish typical of the period. Karpenesque upholstery furnishes luxurious comfort in keeping with the style and the No. 64034 has the added quality of white hair and down filling. Velours and tapestry of a superior grade are shown.

No. 64034—Davenport
L-79 D-38 H-36

No. 64034—Arm Chair
W-30 D-38 H-36

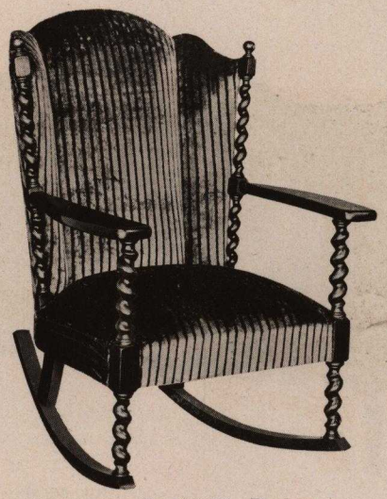
Cane Panels Are Not New to the Jacobean Style
They Appear in Some Early Examples



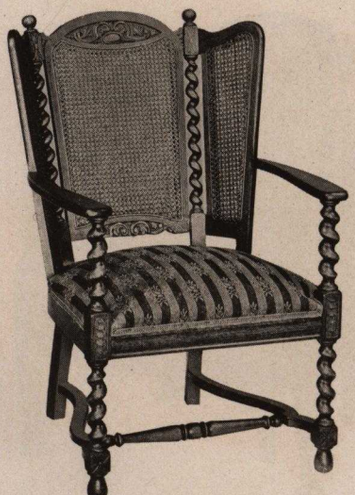
No. 65182—Davenport
L-79 D-36 H-35

No. 65182—Arm Chair
W-31 D-36 H-35

ALL of the pieces on this page are made both in genuine mahogany and quarter-sawed oak, in finishes characteristic to the style. The turned uprights and carvings are well executed in the solid wood and the frames are as sturdy as they appear. The sofa and arm chair to match have the Karpenesque upholstery, while the odd chairs and rockers have plain spring seats. Tapestries are the most appropriate fabrics for covering.



No. 67935—Rocker
W-29 H-38



No. 67924—Arm Chair
W-25 D-25 H-37

No. 67924—Rocker
W-25 H-36

No. 67935—Arm Chair
W-29 D-29 H-39

For Distinctive Adam Interiors These Pieces Will Prove Highly Satisfactory

No. 65027—Chaise Longue
L-61 D-26 H-35

No. 65199—Davenport Table
L-60 W-24 H-30

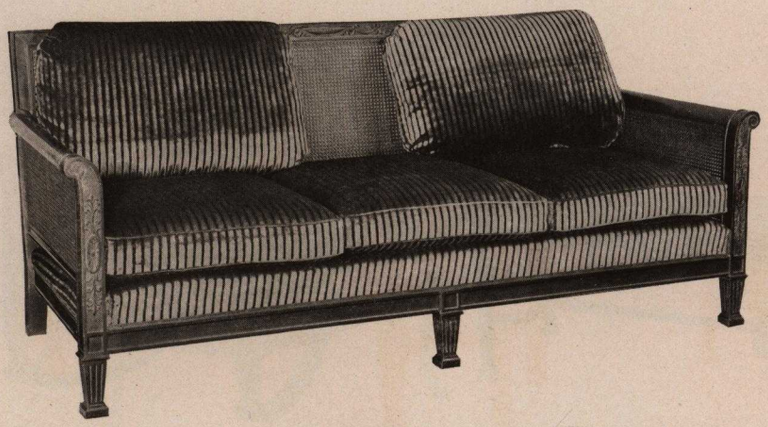
No. 65530—Davenport
L-84 D-32 H-39

THE elaborately carved frames are of genuine mahogany, finished in the rich brown appropriate to the period, and cane of the best quality is deftly fitted in the panels. An arm and reception chair are made to match the No. 65530 sofa, and these pieces have down-top Karpenesque cushion seats and down pillows. The No. 65199 pieces have the Karpenesque upholstery on spring seats and the chaise longue may be had with a pad cushion over the cane. The fabrics illustrated are silk velours.

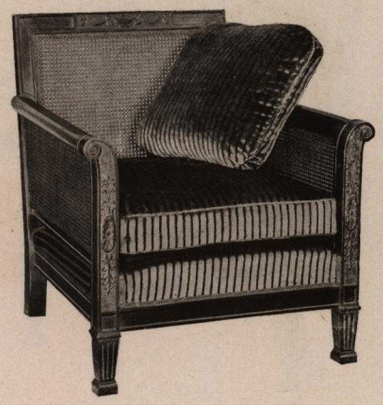
No. 65199—Davenport
L-73 D-27 H-40

No. 65199—Arm Chair
W-28 D-27 H-40

Complete Suites for the Living Room Are a Distinct Feature of Our Extensive Line

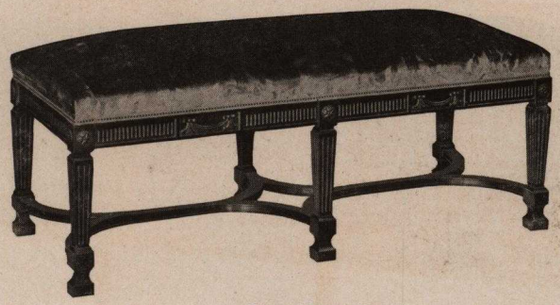


No. 65181—Davenport
L-80 D-34 H-34



No. 65181—Arm Chair
W-32 D-34 H-34

AN Adam motif is attractively used in the genuine mahogany frames of this suite, and combined with cane and comfortable Karpenesque upholstery on spring seats. A table to complete this suite is illustrated on page 24. This suite is very moderately priced in velours of good quality.



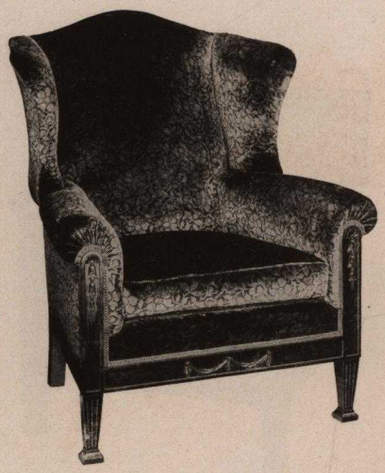
No. 64259—Bench
L-49 D-21 H-22

No. 65181—Desk Chair
W-20 D-21 H-36

No. 65181—Desk
L-48 D-24 H-39

No. 65181—Wing Chair
W-31 D-32 H-42

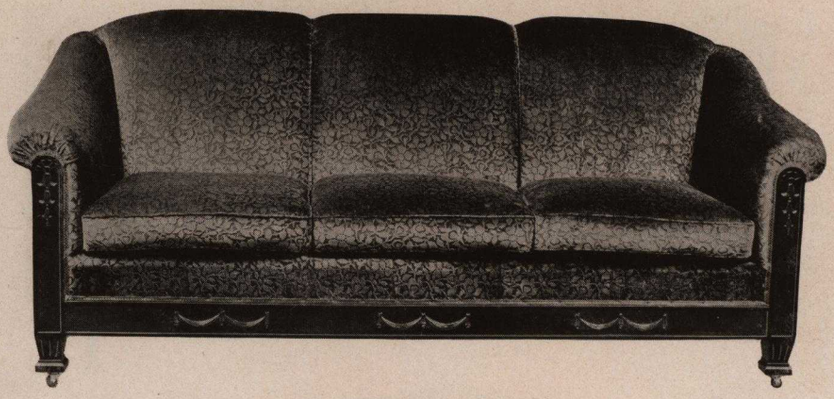
Suites Such as These Have Made Karpen Famous for Excellent Designs at Moderate Prices



No. 64848—Wing Chair
W-33 D-33 H-41

No. 63697—Bench
L-34 W-16 H-18

No. 64845—Rocker
W-31 H-34

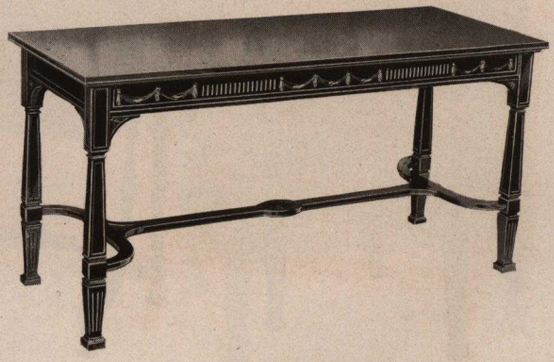


No. 64844—Davenport
L-80 D-35 H-34

THIS suite has proved one of the most popular in our line of period adaptations having distinctive style combined with comfortable and durable upholstery, consisting of soft spring backs and the Karpenesque cushions on spring seats. The bench has cane top which may be covered with a pad cushion. Genuine mahogany is used for the frames which are decorated in a simple motif of the Adam design.

No. 64844—Arm Chair
W-34 D-35 H-34

No. 64844—Ottoman
W-21 D-21 H-15



No. 65509—Table
L-60 W-24 H-31

Elegant Simplicity Characterizes this Suite in the Queen Anne Style

No. 65042—Table
L-36 W-22 H-30

No. 65038—Desk
L-36 D-22 H-35

THE seven matched pieces suggest a complete and most desirable furnishing for a moderate sized living-room. The frames are of fine mahogany with a dainty carved ornamentation. The sofa and arm chair are upholstered with the Karpenesque spring cushions on spring seats and large pillows in the back. Velours of a good quality are illustrated. Another desk, a little more elaborate, is made to match this suite. Print may be had upon request.

No. 65524—Davenport
L-79 D-34 H-34

No. 65524—Arm Chair
W-31 D-34 H-34

No. 65524—Ottoman
W-22 D-18 H-20

No. 65524—Desk Chair
W-21 D-20 H-37

This Suite in American Walnut of Beautiful Figure as well as in Genuine Mahogany

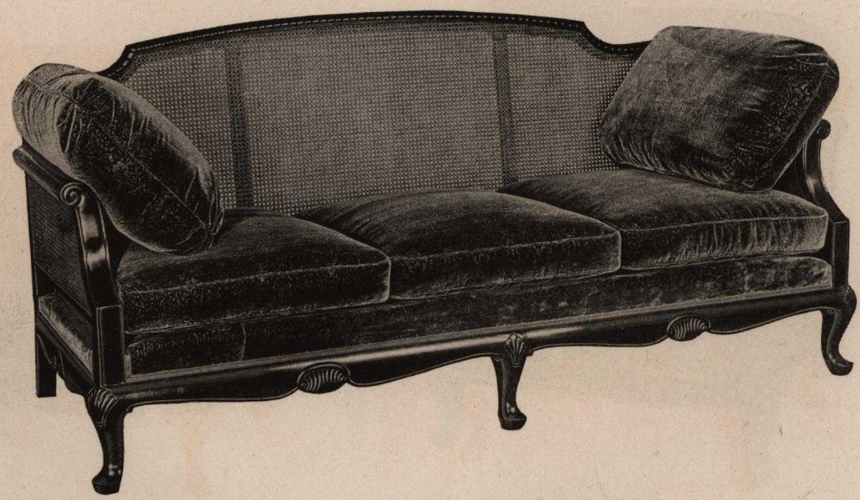
No. 65536—Wing Chair
W-28 D-32 H-45

No. 65536—Arm Chair
W-31 D-34 H-35

No. 65536—Bench
L-49 D-22 H-15

IN this suite the designer has made excellent use of a Queen Anne motif and the beautiful simplicity of the frames is enhanced by the finely woven cane fitted in the arms and backs. The Karpenesque upholstery of the sofa and chairs supplies genuine comfort. All pieces are illustrated in figured velours. Desks and tables for use with this suite may be selected from the other groups of "Queen Anne" designs.

No. 65536—Ottoman
W-21 D-21 H-15

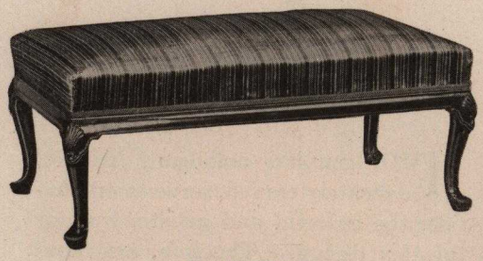


No. 65536—Davenport
L-79 D-34 H-35

Interesting Examples of Overstuffed Furniture with Underframing in Period Styles

No. 65531—Arm Chair
W-34 D-33 H-36

No. 65531—Davenport
L-84 D-33 H-36



No. 65531—Bench
L-43 D-22 H-17

A QUEEN ANNE motif was the designer's inspiration for these patterns, and the upholsterer has emphasized the graceful lines in his handiwork. The underframing of the No. 65531 is made of either genuine mahogany or American walnut, and the No. 65538 of mahogany only. Both suites have spring backs and Karpenesque upholstery on spring seats.

No. 65531—Ottoman
W-22 D-22 H-17

No. 65531—Wing Chair
W-33 D-32 H-42

No. 65538—Arm Chair
W-34 D-32 H-34

No. 65538—Davenport
L-79 D-32 H-38

There Is an Atmosphere of Genteel Elegance in this Suite of Queen Anne Style

No. 65193—Arm Chair
W-35 D-32 H-36

No. 65193—Reception Chair
W-19 D-21 H-36

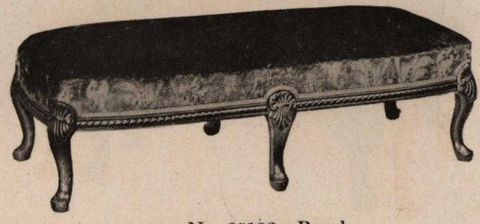
No. 65193—Wing Chair
W-35 D-34 H-45

No. 65193—Davenport Table
L-67 W-22 H-29

THE genuine mahogany frames, delicately carved, serve to emphasize the graceful and artistic contour of this design. The sofa, arm, and wing chairs have the luxurious Karpenesque cushions on spring seats, and the filling of all the pieces is the best quality of hair on moss foundation. The table is especially designed to fit against the back of the davenport.

No. 65193—Ottoman
W-21 D-21 H-18

No. 65193—Davenport
L-81 D-36 H-37



No. 65193—Bench
L-51 D-24 H-19

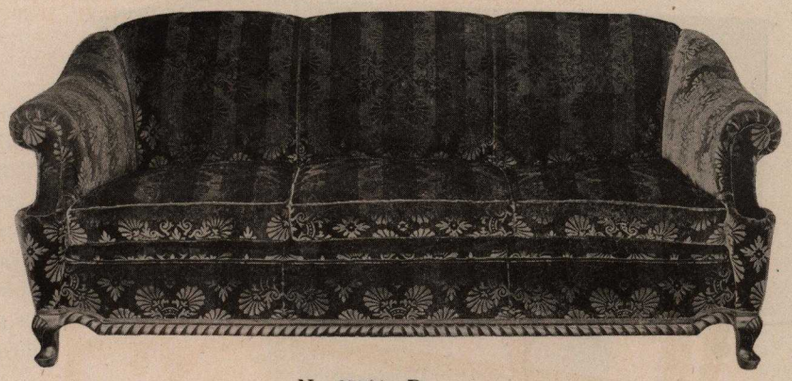
Every Detail of this Queen Anne Adaptation Expresses Superior Craftsmanship

No. 65534—Arm Chair
W-34 D-33 H-34

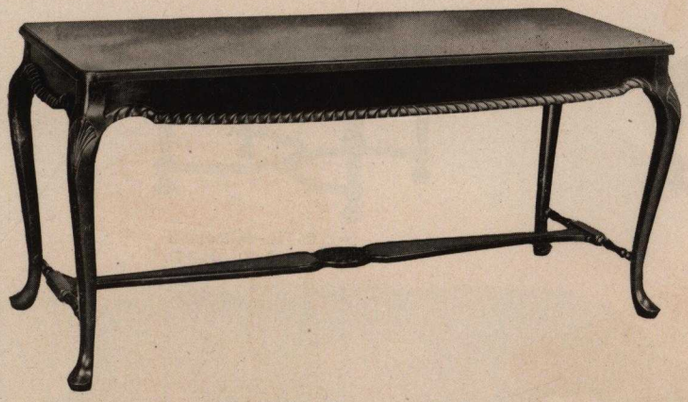
No. 64895—Desk
L-48 D-22 H-35

No. 65535—Rocker
W-30 H-32

THAT upholstery is truly an art is demonstrated in furniture of this type, which depends principally upon the upholsterer's handiwork for its beauty. The frame of the upholstered pieces, as well as the table and quaint spinet desk, is genuine mahogany, simply carved. Karpenesque cushions rest on the full spring edge seats of the sofa and chairs which also have soft spring backs.



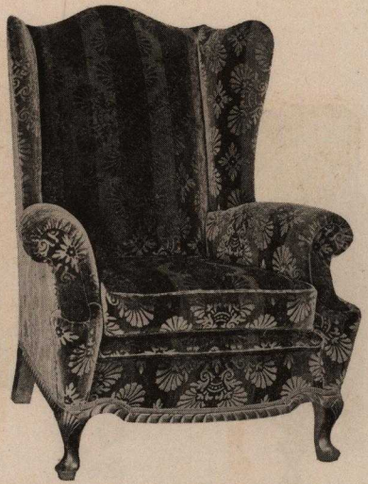
No. 65534—Davenport
L-82 D-35 H-34



No. 65534—Davenport Table
L-66 D-24 H-30

No. 65534—Bench
L-36 D-20 H-15

No. 65534—Ottoman
W-20 D-20 H-15



No. 65534—Wing Chair
W-34 D-31 H-42

One of the Most Pleasing Styles which Are Being Revived Is the William and Mary

No. 64896—Desk
L-48 D-22 H-36

No. 66315—Desk Chair
W-19 D-21 H-38

No. 65546—Davenport Table
L-73 W-21 H-31

THE characteristics of this period of design are the graceful underframing and turned uprights, typified in this suite. Superior cabinet work and finish enhance the natural beauty of the selected mahogany, especially noted in the table and spinet desk. Karpenesque cushions on spring seats and large pillows resting against the cane backs provide genuine comfort in the sofa and chair.

No. 65546—Bench
L-48 D-23 H-17

No. 65546—Ottoman
W-25 D-20 H-17

No. 65546—Davenport
L-79 D-33 H-37

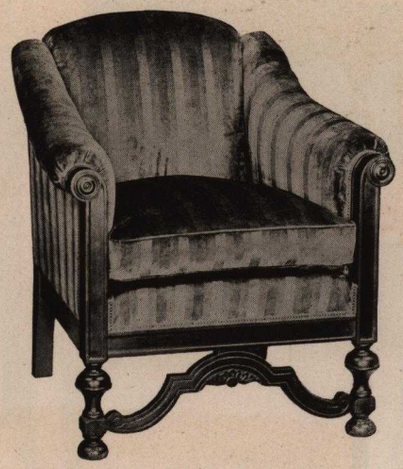
No. 65546—Arm Chair
W-31 D-33 H-37

Artistic Designs Adapted to Patterns of Moderate Price and Great Utility

No. 65507—Table
L-60 W-24 H-31

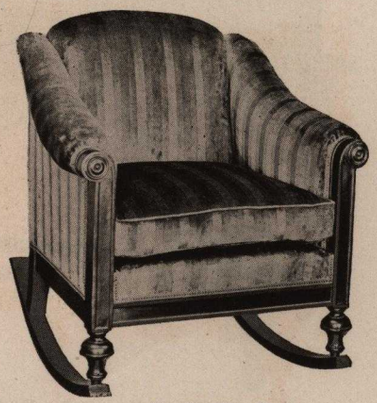
No. 65508—Arm Chair
W-32 D-34 H-36

THIS adaptation of a William and Mary motif of design to a suite comfortably upholstered, with deep spring seats fitted with the Karpenesque cushions and soft spring backs, is highly satisfactory. Genuine mahogany is used for the carved and turned underframing and the table. Striped velour is shown, but the suite is well adapted to tapestry covering.



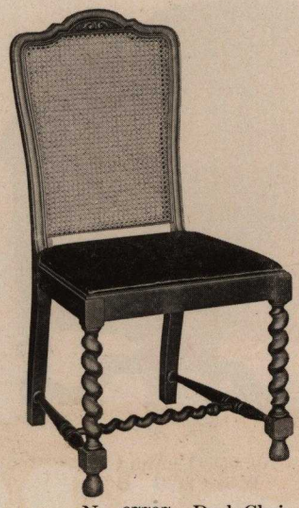
No. 65508—Small Chair
W-30 D-29 H-34

No. 65508—Davenport
L-78 D-34 H-35

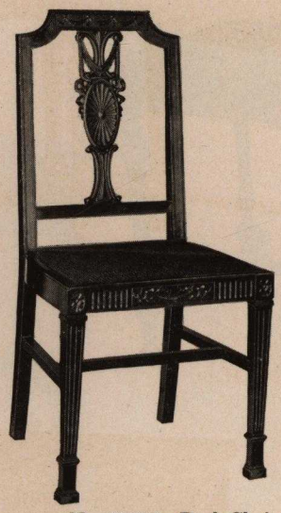


No. 65508—Rocker
W-30 D-33

Desks and Desk Chairs for Use with the Several Period Suites Shown in this Catalogue



No. 67797—Desk Chair
W-19 D-19 H-37



No. 66970—Desk Chair
W-18 D-20 H-37

No. 65745—Desk Chair
W-19 D-21 H-38

No. 64073—Desk
L-36 D-22 H-40

IN addition to the three styles of desks and chairs shown on this page you will find a variety of styles, including the popular spinet desks, illustrated with suites of corresponding styles, and such desks may be purchased separately. All of the patterns on this page are in genuine mahogany, and the No. 64321 desk and No. 67797 chair may also be had in oak.

No. 64231—Desk
L-26 D-22 H-40

No. 64075—Desk
L-36 D-22 H-40

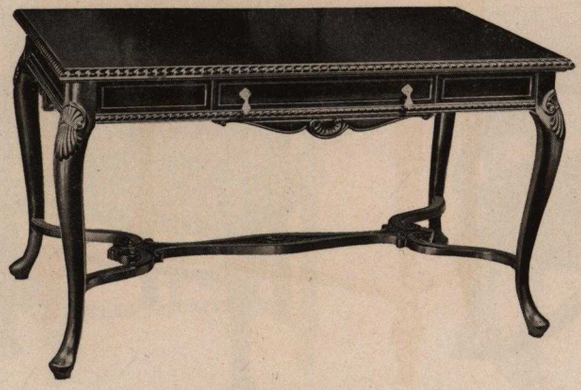
Mahogany Center Tables and Davenport Tables

No. 64826—Davenport Table
L-72 W-22 H-29

No. 64825—Davenport Table
L-72 W-22 H-29

ALL of these tables are made of genuine mahogany, with five-ply veneer tops, which is the most durable construction for table-tops as it is absolutely warp-proof. The grain and texture of the choice mahogany is brought out by the fine finish, either in the standard mahogany color or the rich brown shade now in vogue. The davenport tables are in popular demand for use with the large davenports. Other styles will be found with the complete suites illustrated in this book.

No. 63486—Table
L-48 W-27 H-29



No 65193—Center Table
L-51 W-29 H-30

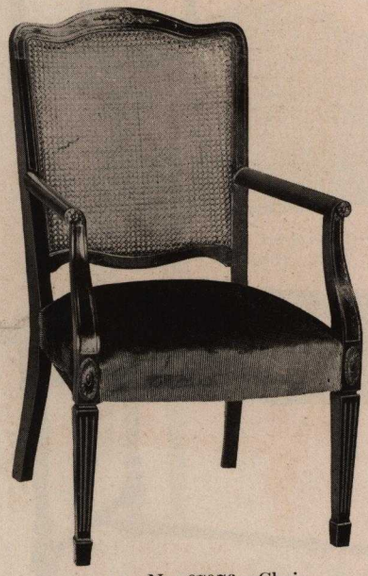
No. 63498—Table
L-52 W-30 H-39

Odd Chairs and Rockers in Period Styles Fulfilling a Variety of Requirements

No. 67934—Chair
W-24 H-36

No. 67933—Rocker
W-24 H-35

No. 67986—Rocker
W-26 H-37

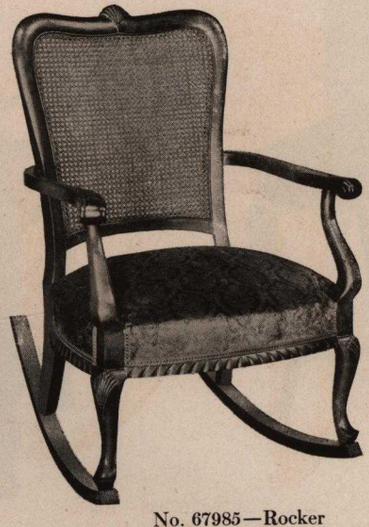


No. 67976—Chair
W-23 D-27 H-39

No. 67982—Chair
W-24 D-27 H-36

GENUINE mahogany is used for the frames of all the patterns shown on this page. All carvings are finely executed and the upholstering carefully finished off. No. 67982 has the attached Karpenesque upholstery in the seat. All styles are made in chairs and rockers to match excepting the No. 67344 high-back arm chair.

No. 67345—Rocker
W-25 H-40



No. 67985—Rocker
W-25 H-38

No. 67344—Chair
W-26 D-26 H-53

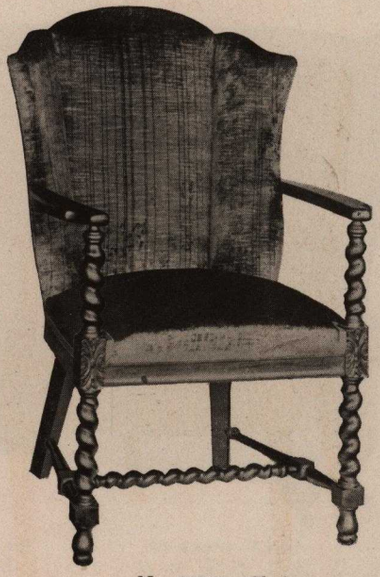
Popular Chairs and Rockers of Colonial and Jacobean Styles

No. 67907—Chair
W-29 D-28 H-41

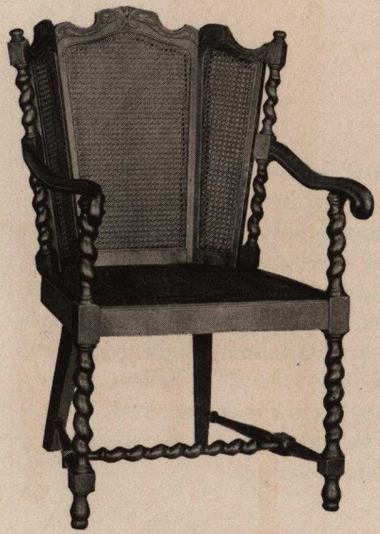
No 61185—Rocker
W-30 H-41

THERE is a large demand for chairs and rockers of this size to combine with suites of a larger and heavier type. The carved and turned frames are substantially constructed of genuine mahogany and all runners are of birch bent to shape to insure strength. The upholstered patterns have spring seats. Chairs and rockers of each style may be had and in any coverings.

No. 677—Chair
W-30 D-27 H-43



No. 66788—Chair
W-27 D-28 H-39

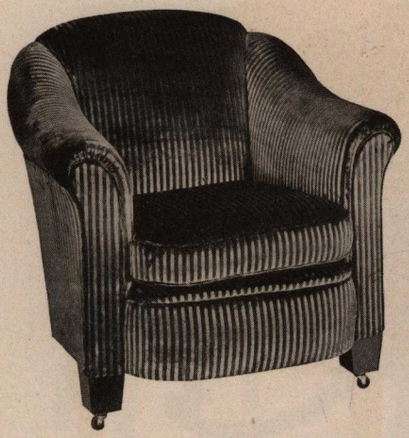


No. 64592—Arm Chair
W-24 D-28 H-38

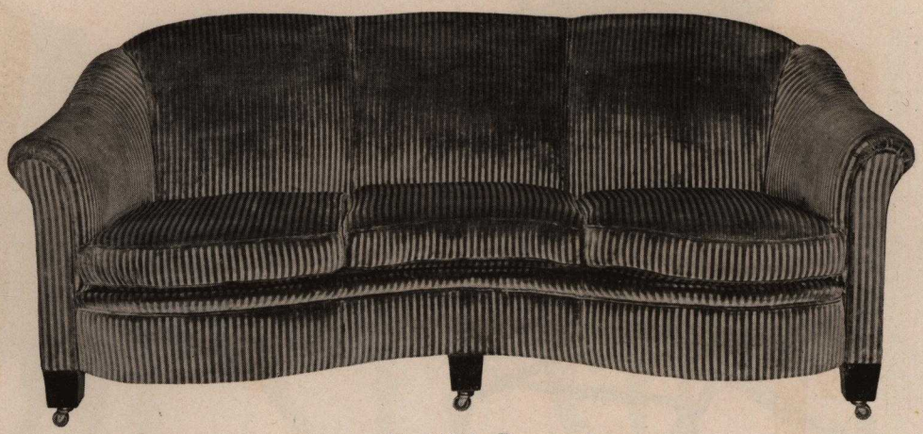
No. 67932—Rocker
W-24 H-37

No. 67974—Chair
W-24 D-26 H-38

Artistry in Upholstery and Maximum Comfort Distinguish these Suites



No. 64891—Chair
W-34 D-34 H-33



No. 64891—Davenport
L-81 D-42 H-34

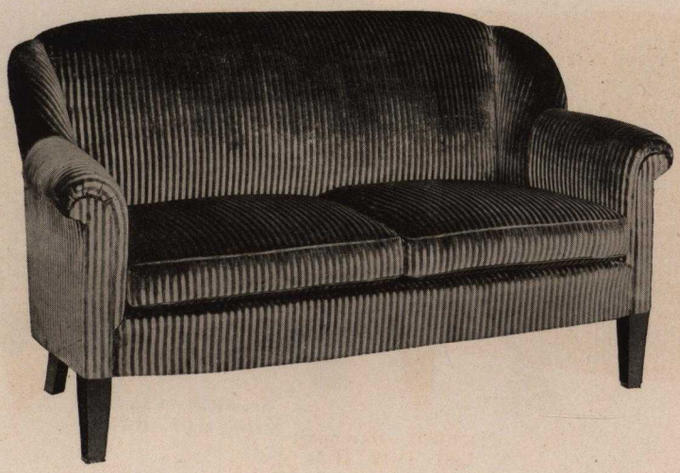
No. 65557—Davenport
L-80 D-37 H-38

No. 65557—High Back Chair
W-35 D-37 H-39

No. 65557—Low Back Chair
W-34 D-35 H-36

GENUINE comfort is the keynote of these entirely upholstered suites. The upholstery is luxuriously soft and high grade in every particular, the filling consisting of good curled hair on a moss foundation, and the Karpenesque cushions, described elsewhere in this book, resting on full spring edge seats. The seats and arms are broad and the spring backs pillow-soft. No. 65557 is an excellent Fireside design and No. 64891 is in the so-called "Kidney Shape." Tapestries, velours, and Karpen Genuine Leathers are appropriate coverings.

Comfort, Utility, and Good Style Combine to an Exceptional Degree in these Suites

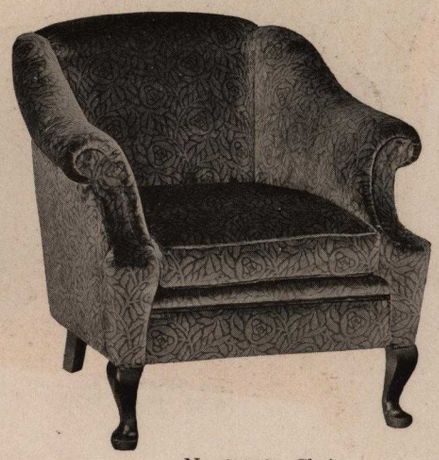


No. 65550—Sofa
L-60 D-30 H-34

No. 65550—Chair
W-31 D-31 H-34

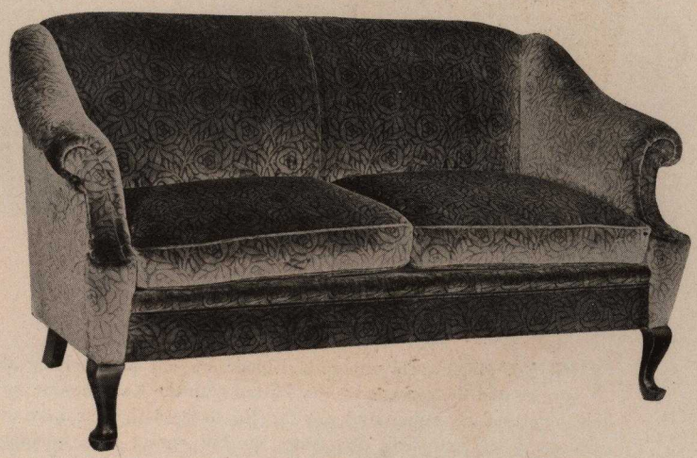
No. 65550—Rocker
W-31 H-31

No. 65552—Rocker
W-31 H-31



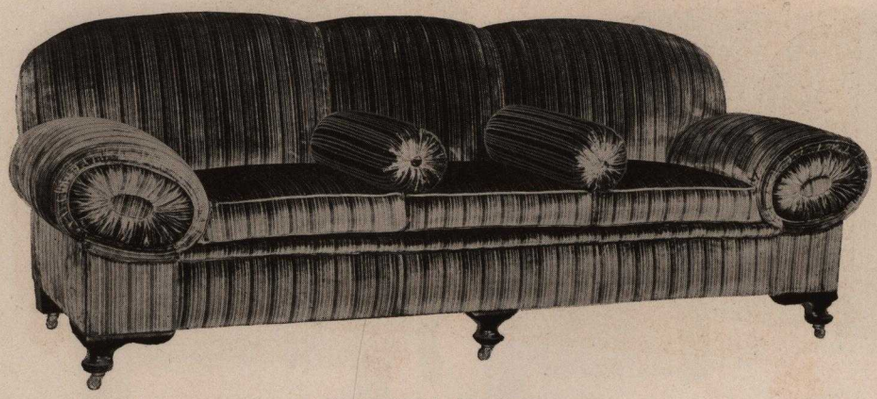
No. 65552—Chair
W-31 D-31 H-32

FOR the moderate sized living-room or library in which comfort is the chief object to be attained, these suites of medium size are decidedly good. The famous Karpenesque upholstery of the seats and soft spring backs provide genuine seating comfort. Tapestries and velours to harmonize with any decorative scheme may be chosen from our extensive line of fabrics. No. 65552 is particularly good style.



No. 65552—Sofa
L-61 D-31 H-32

Absolute Comfort the Dominating Idea in these Spacious Davenports and Chairs

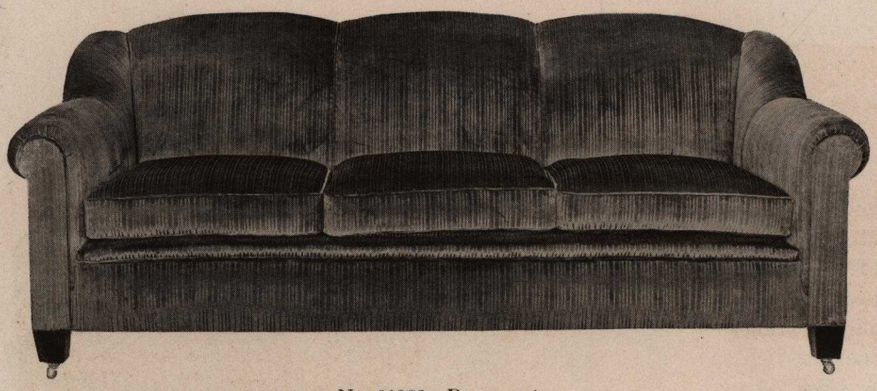


No. 64890½—Davenport
L-100 D-37 H-35
Between arms 68

No. 64890—Chair
W-40 D-37 H-35

No. 64885—Chair
W-40 D-42 H-35

No. 64885—Davenport
L-87 D-42 H-35
Between arms 68



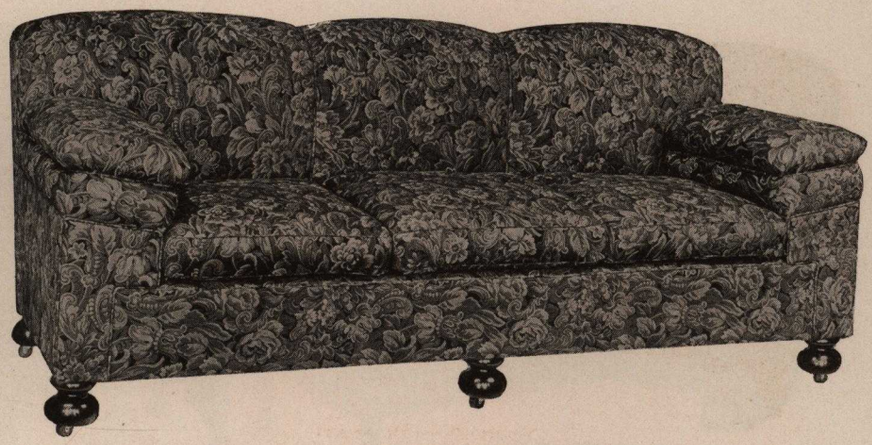
No. 64873—Davenport
L-87 D-35 H-34
Between arms 70

No. 64873—Chair
W-35 D-35 H-34

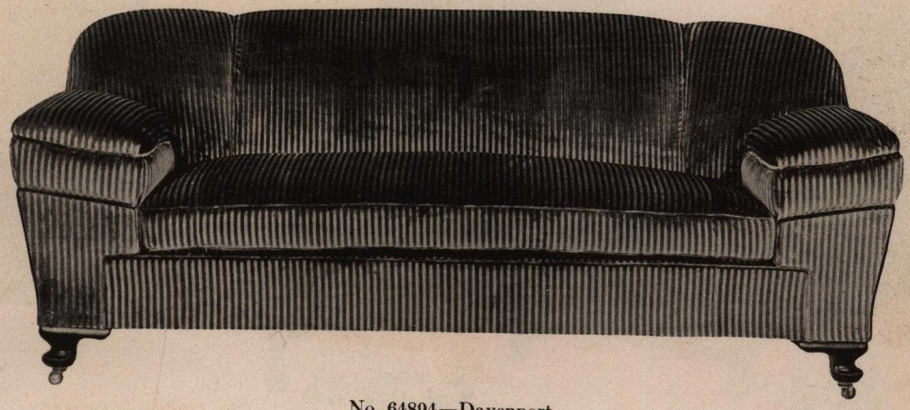
THE No. 64890½ Davenport and chair are soft and yielding at every point, the back and pillow arms being upholstered on soft springs and the spring edge seats fitted with the Karpenesque spring cushions. The two bolsters in the davenport seat are removable. Particularly sumptuous are the No. 64885 with their down pillows resting on soft spring backs and the down-top Karpenesque cushions in the extremely deep seats on full spring edge foundation. The balance of the upholstery is in genuine curled hair. No. 64872 also have the spring edge seats fitted with down-top Karpenesque cushions, and the soft spring backs and broad arms in curled hair on moss foundation.

Splendid Examples of Modern High Grade Upholstery

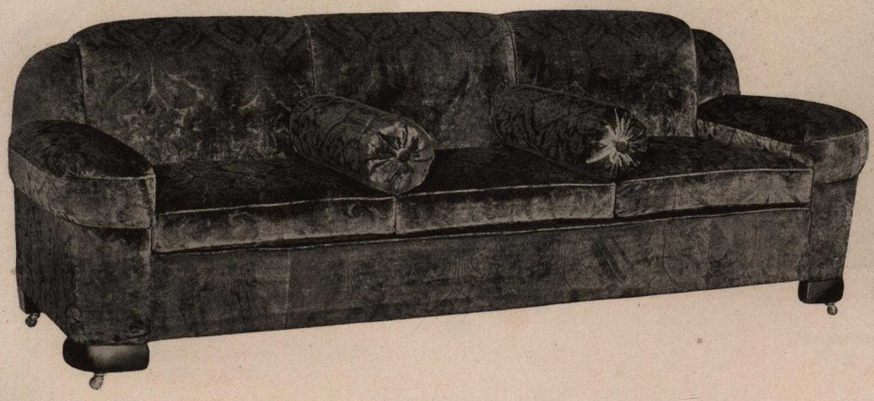
No. 64272—Chair
W-36 D-36 H-37



No. 64272—Davenport
L-88 D-36 H-37
Between arms 64



No. 64894—Davenport
L-85 D-37 H-33
Between arms 59



No. 64887½—Davenport
L-100 D-38 H-36
Between arms 78

No. 64887—Chair
W-39 D-37 H-36

THESE davenports and chairs are exceptionally large and have for their chief source of comfort the famous Karpenesque spring cushions resting on full spring edge seats. The broad pillow arms and backs are upholstered on soft springs so that every portion of the upholstery is exceptionally soft and yielding. Genuine curled hair on moss foundation is used in the No. 64272 and the No. 64887 pieces have genuine curled hair throughout and the added luxury of down tops in the Karpenesque cushions.

The Unprecedented Sale of the No. 64291 Is Evidence of Its Remarkable Value

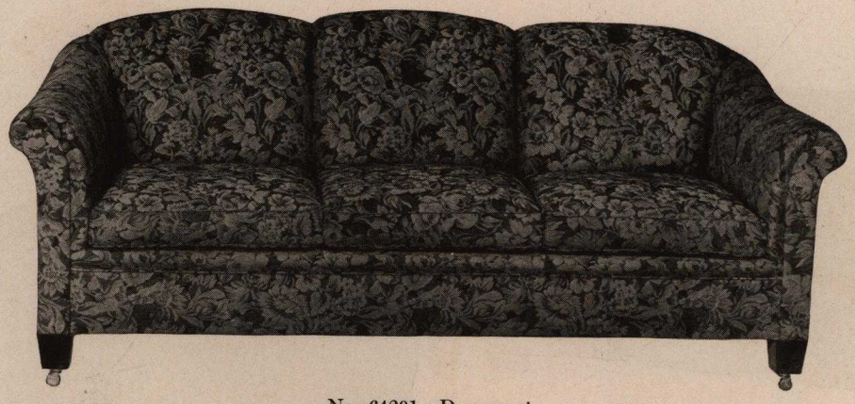
No. 64003—Rocker
W-32 H-34

No. 64003—Davenport
L-82 D-32 H-35

No. 67989—Rocker
W-30 H-30

No. 67989—Chair
W-30 D-32 H-33

No. 64003—Chair
W-32 D-32 H-35



No. 64291—Davenport
L-81 D-34 H-34

No. 64291—Chair
W-34 D-32 H-34

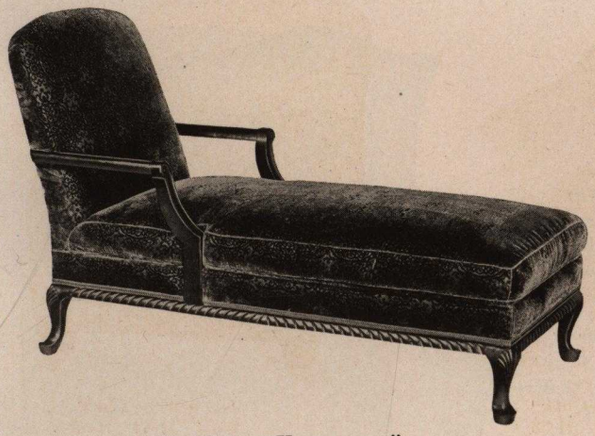
ALTHOUGH very moderately priced, these overstuffed patterns are thoroughly well made in every particular. The frames are carefully constructed and reinforced and the upholstering is done in good moss and white cotton, soft, sanitary, and durable. The feature of all the pieces is the Karpenesque removable spring cushions on spring foundation seats which provide a degree of comfort heretofore unknown in medium priced furniture. All backs are upholstered on soft springs.

The Revival of the Chaise Longue Has Produced an Article of Utility and Luxurious Ease

No. 64840—"Karpenesque" Chair
W-30 D-30 H-40

No. 64840—Ottoman "Karpenesque"
W-22 D-20 H-19

No. 64841—"Karpenesque"
L-66 W-30 H-35



No. 64861—"Karpenesque"
L-60 W-26 H-37

No. 64234—"Karpenesque"
L-65 H-32 W-31

No. 63823—"Adam" Mahogany
L-60 W-26 H-26

No. 64838
L-65 W-29 H-31

ALL of the patterns described as Karpenesque have the upholstery attached in place of removable cushions. No. 63823 has plain spring seat and No. 64838 spring edge seat. The No. 64861 and No. 63823 upholstery have hair top. No. 64841 longue and No. 64840 chair and ottoman make a most desirable suite for bedroom use, and may be fitted with legs to match any of the Period Styles.

English Fireside Chairs Covered in Tapestries, Velours, and Karpen Genuine Leather

No. 66381

No. 66381—Rocker
W-34 H-40
Karpenesque cushion seat, spring back. Mahogany claw legs, birch runners.

No. 67720—Chair
W-31 D-32 H-41
Spring back and seat with removable Karpenesque cushion. Birch finished mahogany.

No. 67720

No. 66938

No. 66938—Chair
W-35 D-34 H-40
Underframing in oak or mahogany. Spring seat and back, hair on moss foundation.

No. 65768—Chair
W-34 D-32 H-42
Spring seat and back. Genuine mahogany claw legs.

No. 65768

No. 664

No. 664—Rocker
W-33 H-42
A leader. Karpenesque cushion on spring seat. Moss and cotton.

No. 67799—Rocker
W-34 H-42
The Karpen "Panama-Pacific Special," purchased by many as the finest souvenir of the great Exposition. Spring back, Karpenesque seat.

No. 67799

Karpen Easy Chairs with Soft Spring Backs and Luxurious, Deep Cushioned Seats

No. 68300

No. 68300—Chair
W-28 D-32 H-35
Spring edge. Good moss and white cotton filling.

No. 67998—Chair
W-32 D-33 H-38
Spring edge. Moss and cotton filling and down-top cushion.

No. 67998

No. 68302

No. 68302—Chair
W-32 D-38 H-36
Spring edge. Curled hair filling, down-top cushions.

No. 67300—Chair
W-33 H-36 D-37
Spring edge. Curled hair on moss foundation.

No. 67300

No. 67367

No. 67367—Chair
W-31 D-33 H-34
Moss and good cotton.

No. 64879—Chair
W-33 D-40 H-34
Spring edge. Hair on moss foundation, down-top cushion.

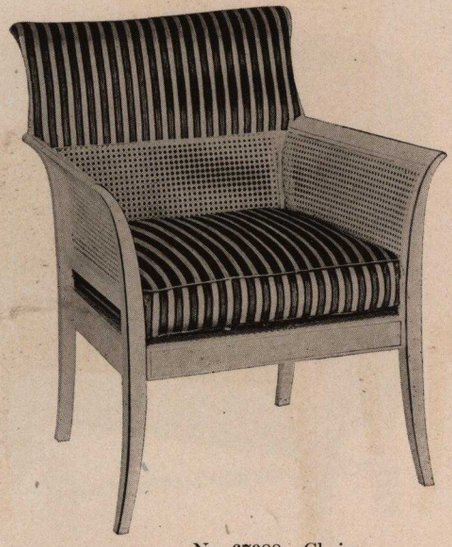
No. 64879

These restful arm chairs have Karpenesque spring cushions and are covered in tapestries, velours, and genuine leathers

Karpen Enameled Furniture

No. 65540—Table
L-30 W-20 H-29

No. 67987—Chair
W-27 D-27 H-35



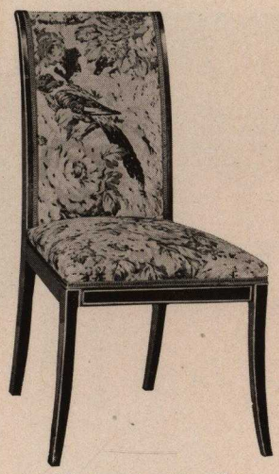
No. 67988—Chair
W-27 D-25 H-33

IN the several pages following we are illustrating for the first time our new and interesting line of enameled furniture. While of unique design, it has a quality of endurance and permanency which recommends it for practical use. The frames are finished and decorated in Albanol Enamel, a product of our own shops. This enamel will not chip or turn color and is water-proof. The standard colors are ivory, pale green, French gray, and canary, with the decorations in contrasting colors, and black and gold. Karpenesque upholstery provides a degree of comfort unusual to furniture of this type. It is attached to the seats in place of removable in most of the pieces.

No. 65540—Day Bed
L-86 W-27 H-32

Karpen Enameled Furniture Is Incomparable for its Simplicity, Cleanliness, and Charm

No. 65540—Low Back Arm Chair
W-29 D-26 H-30



No. 65540—Side Chair
W-18 D-21 H-33

No. 65540—Short Sofa
L-43 D-26 H-30

THIS attractive suite comprises twelve pieces, one chair with lower arms to match the sofas not being illustrated. The cretonne illustrated harmonizes especially well with the frames finished in black and gold. All seats have the Karpenesque upholstery attached.

No. 67991—Chair
W-23 D-24 H-36

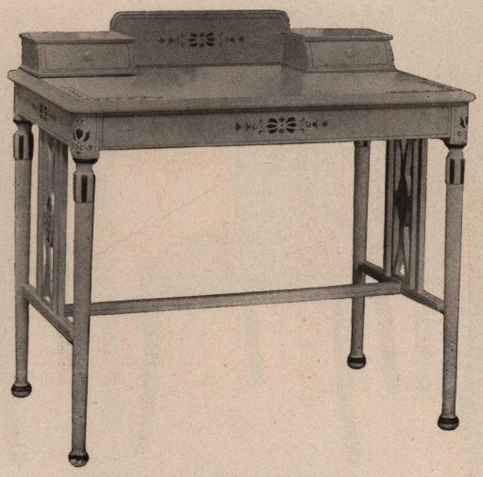
No. 65540—Bench
L-28 D-17 H-16

No. 65540—Standard 71 High
No. 670—Shade 25 x 17

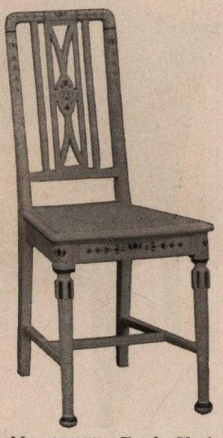
No. 65540—Long Sofa
L-70 D-28 H-31

Karpen Enameling Produces a Finish of Perfect Evenness, Smooth and Hard as Marble

No. 65542—Side Chair
W-18 D-20 H-36

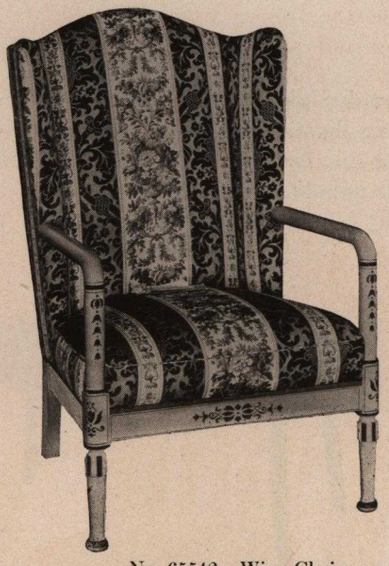


No. 65542—Desk
L-36 D-24 H-35



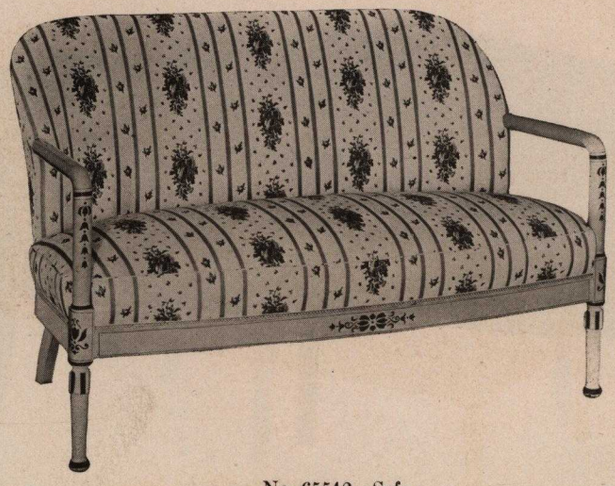
No. 65542—Desk Chair
W-16 D-19 H-36

No. 65542—Gate Legged Table
L-52 W-40 H-29

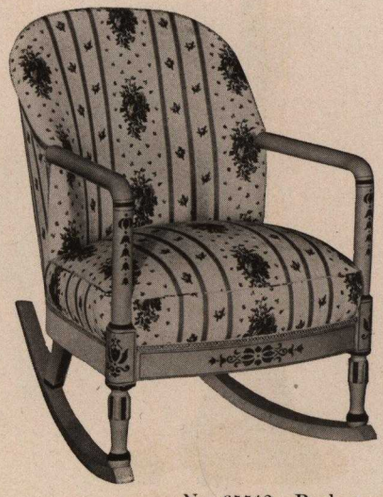


No. 65542—Wing Chair
W-26 D-31 H-43

THE No. 65542 proved the popular choice of the several suites exhibited, which fact is probably due in part to the variety of the pieces included, which offer suggestions for the complete furnishing of an apartment and especially the summer home. An arm chair is made to match the rocker on this page. Samples of the finishes and cretonnes will be submitted for selection. The Karpenesque upholstery is attached.

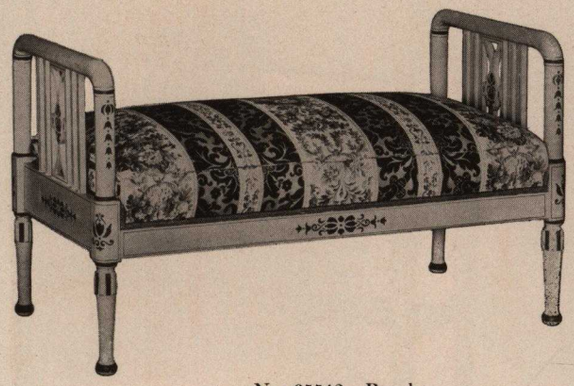


No. 65542—Sofa
L-51 D-24 H-33



No. 65542—Rocker
W-23 H-33

This Furniture Harmonizes Perfectly with Any Scheme of Interior Decoration



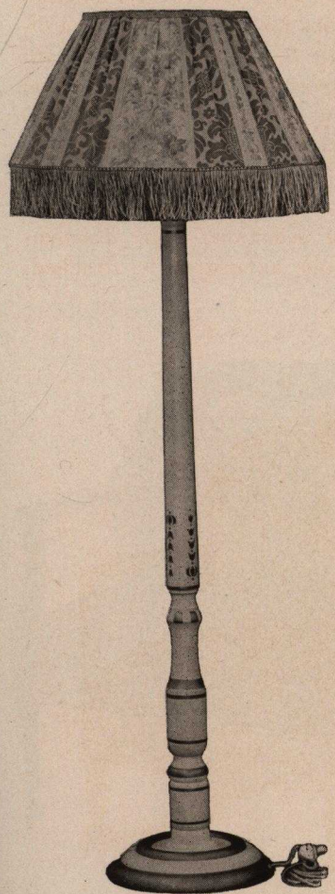
No. 65542—Bench
L-42 W-21 H-24

No. 65542—Stand
W-16 D-16 H-18

No. 65542—Fern Box
L-20 W-14 H-30

IN the original suite of this style the frames were decorated in canary yellow and black striping and rose color motifs, a most striking effect, light and summery. The attached Karpenesque upholstery is done in a very attractive cretonne, excepting on the No. 65542½ chair, which is shown in velour, demonstrating the fact that this furniture is adaptive to fabric of any kind.

No. 65542—Center Table
L-36 D-24 H-30



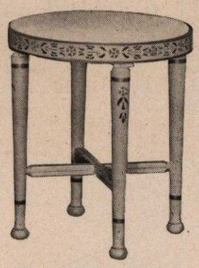
No. 65542—Standard 69 High
No. 61—Shade 24 x 12

No. 65542½—Chair
W-26 D-31 H-40

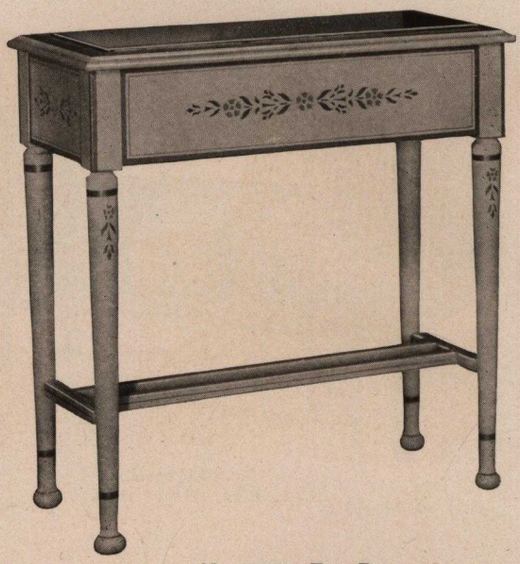
No. 65542—Chaise Longue
L-63 W-24 H-34

Considering the Quality of Karpen Enameled Furniture It Is Most Reasonably Priced

No. 65541—Table
L-36 D-24 H-30



No. 65541—Stand
W-16 H-19

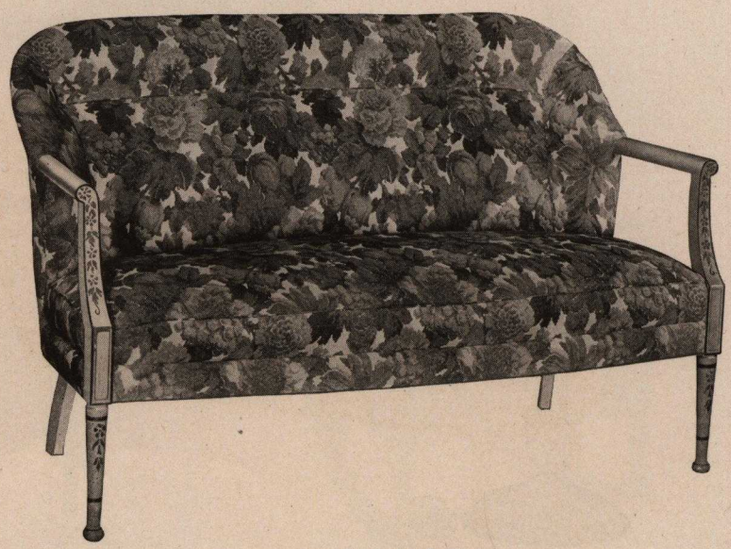


No. 65541—Fern Box
L-28 W-14 H-30

No. 65541—Arm Rocker
W-23 H-30

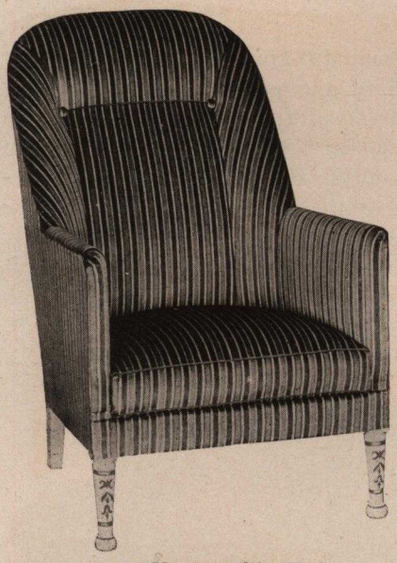
THE No. 65541 suite with the several odd pieces to harmonize also proved very popular. It was displayed in pale green with the decorative motifs in blue and rose. The three-piece suite has the comfortable Karpenesque upholstery attached in the seats and the chair and rocker with their rounded backs are particularly comfortable.

No. 65541—Arm Chair
W-23 D-27 H-33

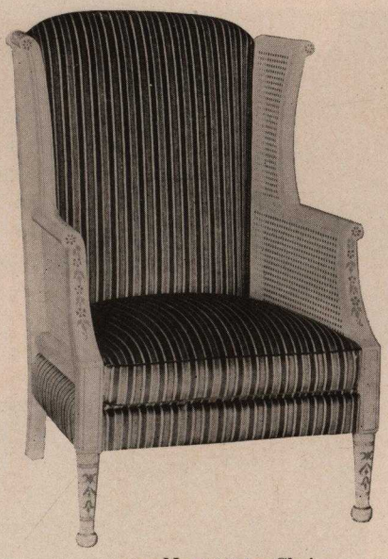


No. 65541—Sofa
L-52 D-28 H-33

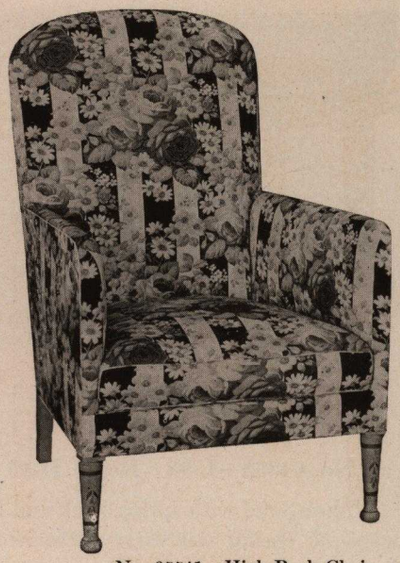
Enameled Furniture Embodying the Modern Idea of More Light, Air, and Cheerfulness



No. 65541½—Chair
W-26 D-32 H-42



No. 68311—Chair
W-26 D-30 H-40

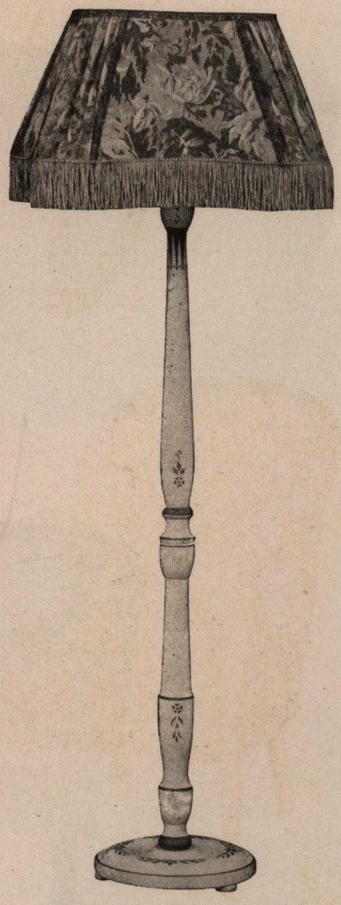


No. 65541—High Back Chair
W-26 D-29 H-40

GENUINE comfort characterizes all of these pieces which have the Karpenesque upholstery in the seats, not removable. In the No. 68311 chair, the cane enhances the daintiness of the design. This chair, as well as No. 65541½, is shown in a striped velour, and the other pieces in a very attractive cretonne with a broad black stripe. A chair is made to match the small rocker and these pieces are especially desirable for ladies' use. The lamps with cretonne shades are a decided innovation.

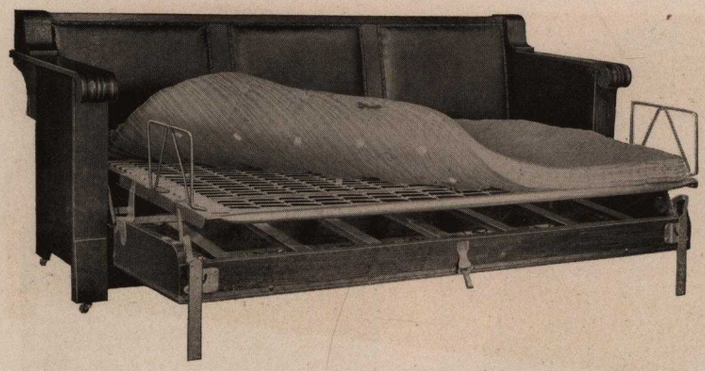
No. 65541—Parlor Rocker
W-20 H-30

No. 65541—Chaise Longue
L-61 W-25 H-17



No. 65541—Standard 70-high
No. 630—Shade, 29 x 16

Karpen Unifold Davenport Beds Equally Satisfactory as Davenports or Beds



In the modern small apartment one finds a variety of methods devised to augment the limited sleeping room, but nothing to equal the davenport bed with its two good uses has so far been invented. In Karpen Unifold Beds, the sanitary steel bed spring, with mattress and bed-clothing attached, folds once inside the upholstered davenport seat. One movement, easily operated, opens or closes the bed without removing it from the wall.

No. 64883—L-93 D-35 H-36

Upholstered with spring back and Karpenesque spring upholstery attached to the spring seat, providing seating comfort heretofore unknown in davenport beds. The davenport between the arms measures 75 inches. Illustrated in a good quality of tapestry.

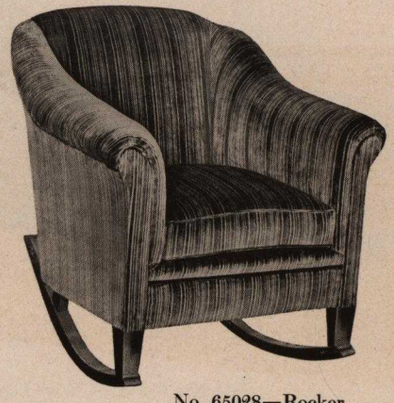
No. 64883—Unifold Bed

No. 65028—Unifold Bed
L-92 D-38 H-35

No. 65028 Unifold Suite

A three-piece living-room suite with the added feature of a full sized spring bed. The davenport bed is copied from and has the appearance of one of our best selling davenports and is most comfortably upholstered with spring back and Karpenesque upholstery attached in the spring seats. The chair and rocker are upholstered to match.

No. 65028—Chair
W-31 D-34 H-33

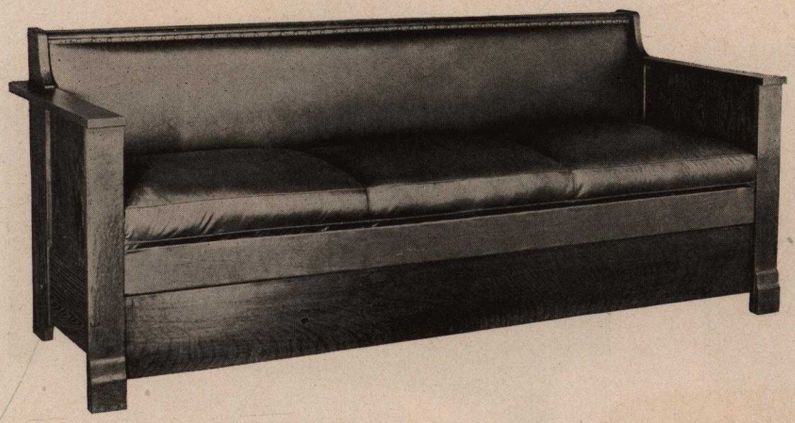


No. 65028—Rocker
W-31 H-33

There Is the Comfort of Karpenesque Upholstery in these Unifold Davenport Beds

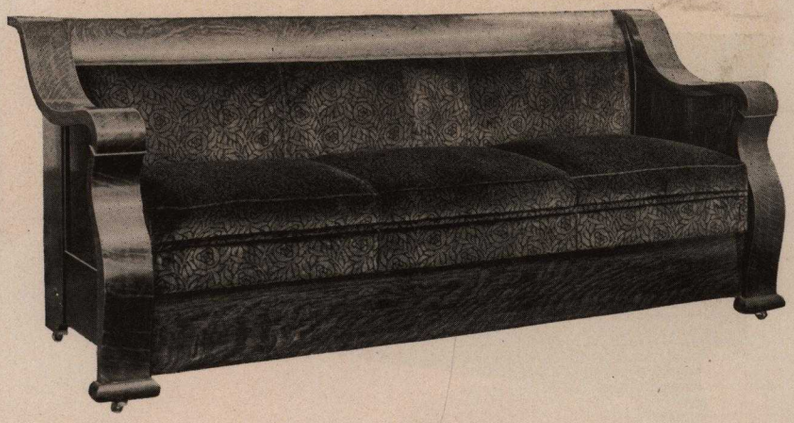
No. 65016—L-82 D-30 H-35

As in all Karpen Unifold Beds there is no evidence of the steel bed spring which folds once inside the davenport seat as the upholstering entirely conceals it. The heavy frame is thoroughly made of birch, finished mahogany. Karpenesque upholstered seat.



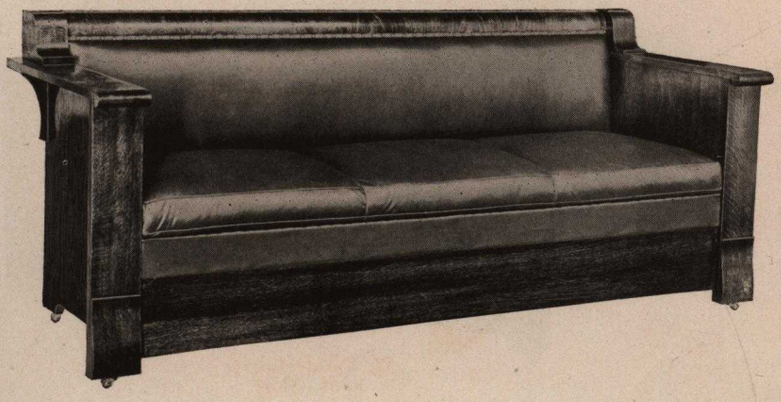
No. 65000—L-84 D-30 H-34

The plain, substantial frame is made in quarter-sawed oak, any standard finish. A feature of Karpen Unifold Beds is the automatic lock. This is released by lifting a strap or cord which is attached to the outside back, and the seat lifts automatically. The bed is then easily pulled into position.



No. 65035—L-86 D-31 H-36

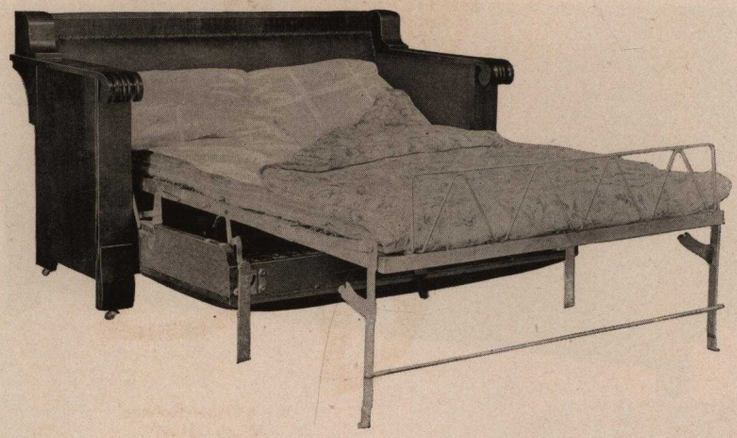
This massive Colonial pattern may be had in quarter-sawed oak with veneered surface, or birch veneered with finely-figured genuine mahogany. The mechanism of Karpen Unifold Beds is most simple and operates without the least friction.



No. 65034—L-87 D-31 H-36

Quarter-sawed oak in the standard finishes or birch, mahogany finish, well made in every particular. The bed spring folds once inside the seat and is sanitary and comfortable.

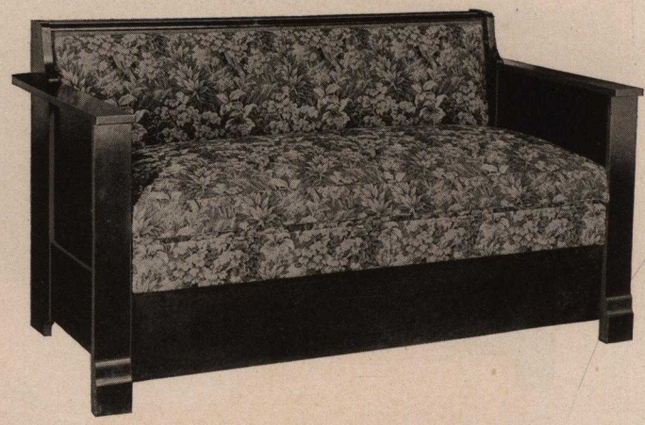
Karpen Duofold Sofa Beds Open to Full Size yet Occupy Limited Wall Space



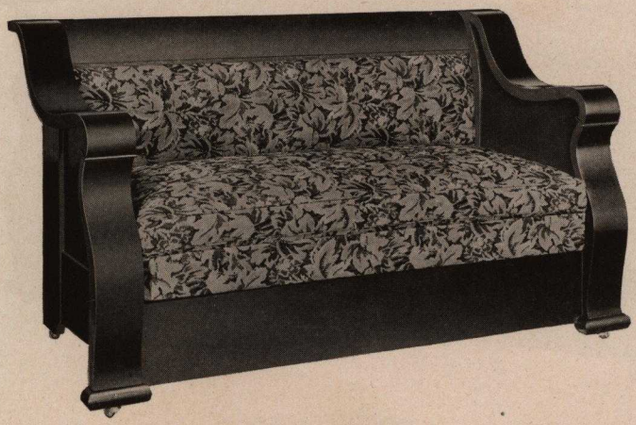
The operation of Karpen Duofold Beds is as simple as that of the Unifold Beds, the seat being released and automatically opened by lifting a strap which is attached to the outside back and connects with the lock by a cord. But as indicated in the opposite illustration the bed spring folds twice inside the seat and an extra movement is necessary to bring the bed into full position. A feature of Karpen Duofold Beds is that a full weight 25-pound mattress can be used and the space between the seat and bed spring will accommodate a pair of sheets, blankets, and pillows.

No. 65001—L-60 D-30 H-34

The frame of this bed is finished in fumed oak only. It is upholstered in a good tapestry and has the Karpenesque upholstered seat which is deep and comfortable.



No. 65001



No. 65013

No. 65013—L-60 D-30 H-34

Oak and mahogany with finely-figured veneers on all surfaces are used for this massive, beautifully rounded frame. The Karpenesque spring upholstery provides comfortable seating qualities.

No. 65031—L-60 D-30 H-37

This excellent design has a finely proportioned frame made of quarter-sawed oak or mahogany, veneered on all surfaces, a durable construction. It is comfortably upholstered with the Karpenesque spring construction attached.

No. 65031

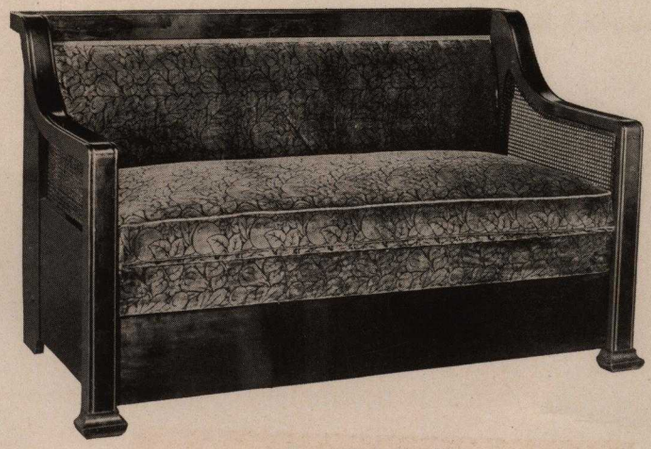
The Karpen Duofold Suites May Be Had in a Variety of Styles

No. 65019—Chair
W-26 D-28 H-34

No. 65019—Rocker
W-26 H-31

No. 65019—Duofold Suite

An exceptionally attractive suite made in birch, mahogany finish, with cane paneled arms and Karpenesque upholstering attached in the seats. As in all Duofold Beds there is no indication of the bed spring which folds twice inside the seat and provides a full sized bed.



No. 65019—Duofold
L-58 D-30 H-35

No. 64884—Rocker
W-33 D-33

No. 64484—Duofold Suite

These living-room suites at once recommend themselves as highly satisfactory for small apartments. Not only do they provide comfortable seating furniture, but additional sleeping space. All of the pieces of suite No. 64884 have soft spring backs and spring seats with the Karpenesque upholstery attached.

No. 64884—Duofold
L-70 D-33 H-35

No. 64884—Chair
W-33 D-32 H-33

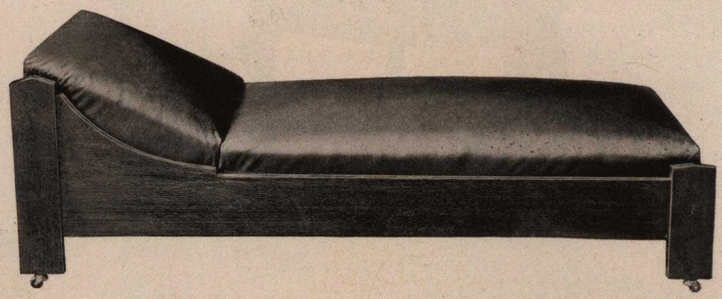
Comfortable Couches and Moth-Proof Cedar Wardrobes

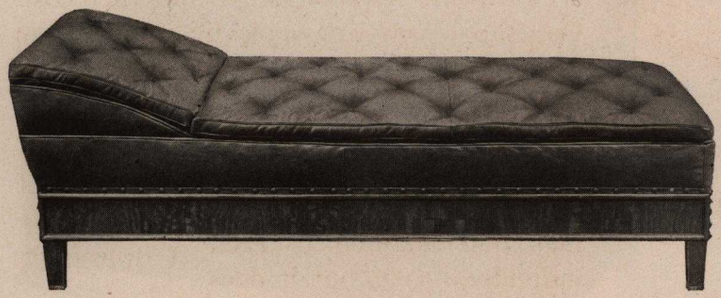
No. 69866 Couch
L-78 W-32

The deep Turkish style upholstering supported by a guaranteed spring construction and the full spring headpiece make this a most comfortable couch. Frame may be had in quarter-sawed oak or birch-finished mahogany.

No. 62847 Couch
L-78 W-30

The substantial frame is made of quarter-sawed oak and may be had in any of the standard finishes. It is most attractive in the fumed oak and Karpen Genuine Spanish Leather. Full spring upholstered seat and head.



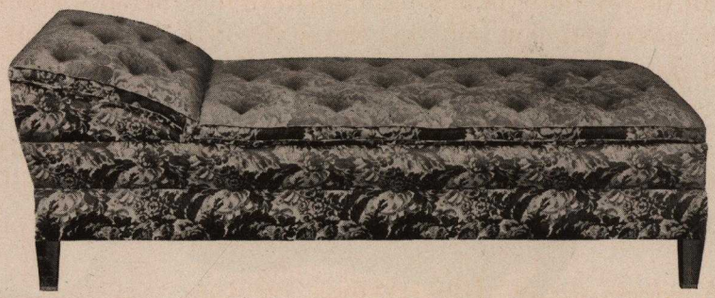


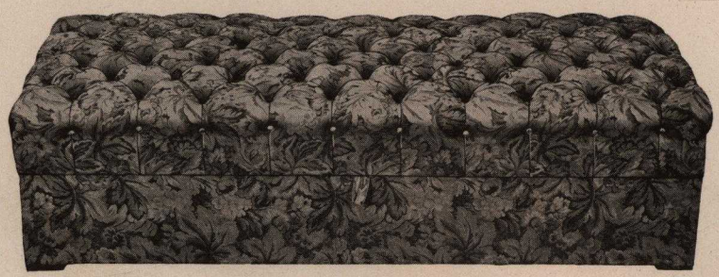
No. 65040 Couch
L-76 W-30

The frame is thoroughly constructed of quarter-sawed oak, any standard finish, or birch-mahogany finish. Upholstered in cushion effect on Karpen guaranteed spring construction.

No. 65039 Couch
L-76 W-30 H-28

A very comfortable couch, entirely overstuffed and upholstered on the Karpen guaranteed spring cushion with mattress-tufted, cushion-effect top. Illustrated in a good tapestry.





No. 67896 Cedar Wardrobe Couch
L-75 W-31 H-20

One of the most satisfactory wardrobe couches in our line, having an 11-inch deep cedar chest, absolutely moth-proof. The spring top is deep tufted and comfortable. It may be opened without removing from the wall and the patent spring attachment supports the top when open.

No. 62201 Cedar Wardrobe Couch
L-74 W-26

Upholstered with full spring top, affording a comfortable seat or bed in combination with the moth-proof cedar wardobe. A patent spring attachment permits opening without removing from the wall.

Special Information

Coverings of Outside Backs and Arms

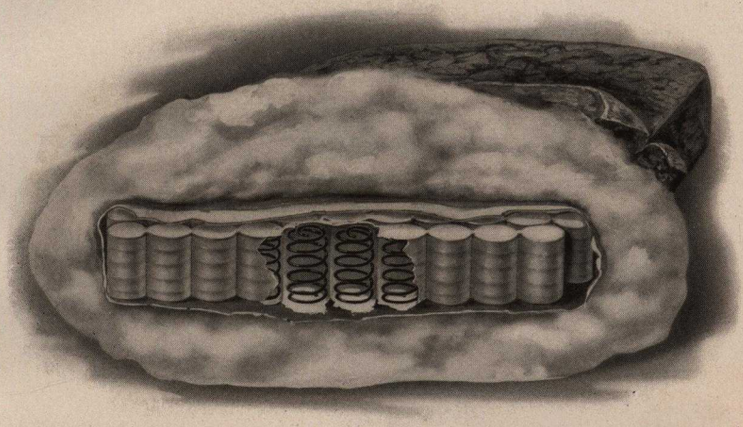
All chairs and rockers quoted in fabrics have the same material on the outside backs and arms, while in the case of sofas and davenports the outside ends are covered in the same material and the outside backs are finished with denim or flannel unless otherwise specified. If leather is the covering, imitation leather to match is used for the outside backs and arms unless the genuine leather is specified.

Dimensions

All dimensions specified in this catalogue are based on extreme outside measurements unless otherwise described. The dimensions are abbreviated as follows: H-height; W-width; D-depth; L-length.

Karpen Slip Covers

The value of slip covers in preserving the original freshness and beauty of the furniture is worth many times their cost. Our slip covers are made by experts who cut and fit them on the pieces for which they are intended. All covers are shrunk.



The springs are securely sewed in separate muslin pockets, ingeniously connected and enclosed in a muslin casing

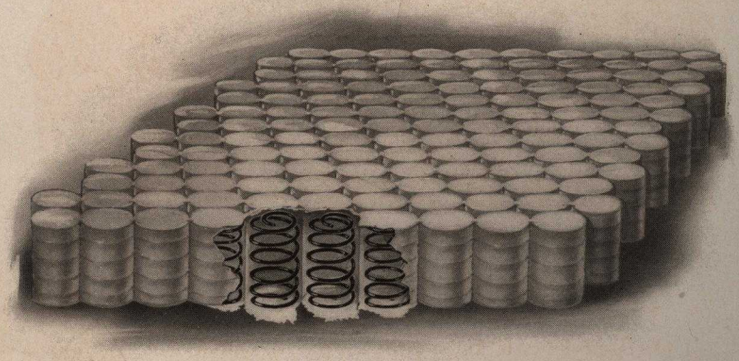
Selecting Suitable Coverings

The furniture in this catalogue is illustrated in coverings best adapted to each individual style, but it does not follow that the material illustrated is the only appropriate one. The choice of coverings must be governed not only by the style of the article, but also by environment and the intended use of the piece.

It is important when writing for samples to specify the style numbers of the pieces for which coverings are wanted, and if it is desired to match wall coverings and drapes, samples of these will aid us in our selections.

Karpenesque Spring Construction

Illustrations on this page are of the Karpenesque Spring Construction featured in most of the furniture offered in this catalogue. Fillings of cotton, hair, or down may be combined with the springs. For a moderate priced filling, cotton has been found the most satisfactory, as it is soft, durable, and sanitary. While this construction is used extensively for removable cushions in our furniture, it is also used for permanent upholstery as demonstrated in our line of Enameled Furniture and Sofa Beds. It is incomparable in comfort and durability.



The average cushion contains about one hundred small coppered wire springs. All seat cushions are supported by an extra spring foundation

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